# VOGUE

PROGRAM FOR SUMMER:

*Have a cool wardrobe*

*Keep a cool home*

*Serve a cool dinner*

*Read in fresh currents*

Incorporating Vanity Fair

June 1948

50 Cents in U. S. and Canada

(ON ALL OTHER COUNTRIES)

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*"...Even my fold-away tables and pot-luck dinner look luxurious!"*

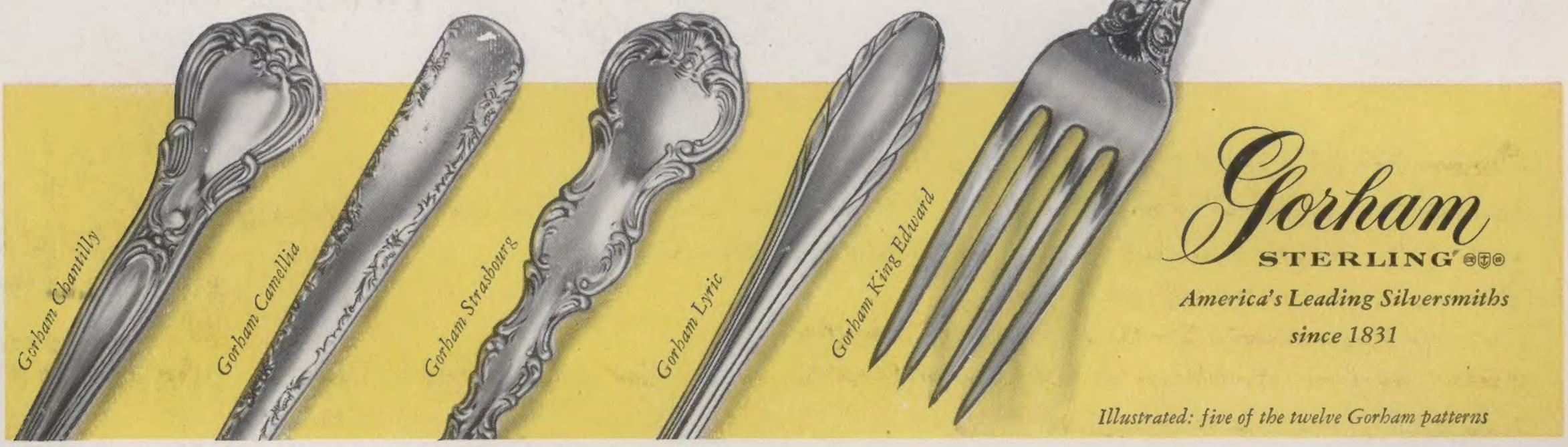
# Drop in anytime after 5:00

"Done with a flourish! It's amazing how my Gorham Sterling gives my career-girl apartment a party air...even my fold-away tables and pot-luck dinner look luxurious!"

Nothing compliments your guests quite so graciously as a table set with your very own Gorham. For Gorham is endowed with a distinctiveness that sets it apart from all other names in sterling. The first place-settings you buy now are the soundest, least expensive investment you can make...for Gorham Sterling is a permanent possession that grows in beauty as you use it every day.

Send for illustrated book, "Entertaining—the Sterling Way," 10¢ (outside U.S.A., 40¢). The Gorham Company, VO-68, Providence, R. I.

*The Modern Way to buy sterling is to match and add in units of place-settings—each consisting of six pieces. Place-settings about $23.00 (Fed. tax incl.), depending on which of the twelve distinctive Gorham patterns you choose.*




**Gorham**
**STERLING**
*America's Leading Silversmiths since 1831*

*Illustrated: five of the twelve Gorham patterns*

Again Bendel's famous Floating Soap floats!

The soap that was the talk of two continents . . . with all the wondrous qualities of the original formula, created in France well over a half century ago, faithfully reproduced.

Now we present it in six exquisite scents:

Lilac, Sans Gêne, Jasmin, Gardenia, Checkmate and 10 WEST . . .

in colors that honor the delicacy of the fragrances. $1.25 the cake . . . box of three, $3.25 . . . six, $6.

*Available in quality stores throughout the country.*

Henri Bendel
10 WEST 57
NEW YORK 19 NY

Helena Rubinstein's

Inspired Fragrances
Capture Every
Feminine Mood!

exciting

ANGELIC

DRAMATIC

Romantic

White Flower eau de toilette
Heaven-Sent
Command Performance Eau de Parfum
Apple Blossom eau de toilette
helena rubinstein n.y.c. cont. 4 fl. oz.

Eau de Toilettes and Colognes, 5.50 to 1.00
Perfumes, 18.50 to 1.25
Bath Powders, 3.50 to 1.25 *plus tax*

655 FIFTH AVENUE • NEW YORK 22

STERN BROTHERS, 42nd ST., WEST OF 5th AVE., N. Y. 18, LO 5-6000

Sheila Lynn
ORIGINAL

*Shimmering satin for your shining hours, summer-thru-fall.*

*In luscious light and dark tones. About $35.*

*At fine stores everywhere or write:* SHEILA LYNN, New York 18, N. Y.

Vogue
June, 1948

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Vol. 111, No. 10
Whole No. 1810

**Adrian** *creates the paradox gown for our 28 Shop . . . Bares the shoulders, then mists them with a jacket of delicate lace . . . Sheathes the hipline, then rounds it with an umbrella of billowing net. Well plotted drama for a summer evening . . . the kind you find in originals from our 28 Shop . . . your woman's world, complete even to the private elevator that whisks you non-stop to the door.*

Marshall Field & Company
CHICAGO

Dress by Charles Lang

# *dragonsatin*

When the romantic nights of summer
call for something special--
you wear a gown or suit or coat
of Bianchini's Dragonsatin.
A moonlight-touched satin—**Fiberset***
to check shrinking, sagging and stretching.

## *Bianchini, Férier, inc.*

*663 Fifth Avenue, New York • Paris • Lyon*

*Fiberset®

dorland

Palumbo


# Peck and Peck

**Pick a pretty pinafore, top it with a stole**

Bare your shoulders to bright sunlight, cover in the calm, cool shadows... our stunning sunback pinafores will see you through the day. Left, in poplin, with eyelet trim on skirt and stole. Navy, brown, dark green, sizes 10 to 16, 25.00. Right, a lovely cotton print in light green, blue, mauve, sizes 10 to 16, 22.95. Aside to the cautious: Each has straps.

NEW YORK • CHICAGO • BOSTON • PHILADELPHIA • DETROIT • CLEVELAND • ST. LOUIS • MINNEAPOLIS • ST. PAUL • BALTIMORE • CINCINNATI
KANSAS CITY • MILWAUKEE • HARTFORD • BUFFALO • PROVIDENCE

proud aristocrats in lingerie
A daintier slip, exquisite with delicate pastel embroidery, made charmingly feminine with Binche Val lace. Cut sleek, yet full, and flatteringly longer . . . of soft Bur-Mil rayon crepe. White and Petal, sizes 32 to 40, about $6.
MADE OF Bur-Mil QUALITY RAYON FABRIC
Lady Lynne
SLIPS
At fine stores everywhere Lady Lynne LINGERIE, INC., 38 East 30th Street, N. Y. 16

# Great Beauties Simply Bathe in it!

Shown: Elizabeth Arden's Sky Blue Pink on lips and fingertips. (Nail Lacquer scented with Blue Grass, too!)

## BLUE GRASS FLOWER MIST

Forget that timid dab of fragrance behind the ear! Instead after the bath, spray yourself lavishly with Blue Grass Flower Mist . . . Elizabeth Arden's own lighter version of her great perfume. More discreet, more distinguished, more rememberable than anything you've ever known! That's why famous beauties practically *bathe* in it. That's why the scent of Blue Grass, the talk of Kentucky, is now the talk of the world!
Revel in its misty coolness all summer long. And, because it's so lightly priced . . . give it extravagantly. 4 oz. 1.50 8 oz. 2.75 16 oz. 5.00

*Keep beautifully cool all summer long with these other Blue Grass summer classics:*
BLUE GRASS PERFUME, 1.75 to 60.00 *(shown top right)*
BLUE GRASS BATH OIL CHEST, 3.75 and up
BLUE GRASS DUSTING POWDER, 1.50
BLUE GRASS PONY GUEST SOAPS (6 in box), 4.50
BLUE GRASS BATH PETALS, 2.00 and 6.00
BLUE GRASS BATH SOAP (3 in box), 4.25
BLUE GRASS DEODORANT, 1.25
ATOMIZER for FLOWER MIST, 4 and 8 oz. size, 1.00
all prices plus taxes except soap and atomizer

Elizabeth Arden

Bouquet for the bride . . . lily of the valley applique and exquisite lace, on a bridal ensemble by Tula. Rayon sheer boudoir-coat and rayon crepe-back satin gown. Matching cocktail slip. Bridal white and forget-me-not blue. Sizes 10-18. Ensemble, under $50. Slip, about $12.
At stores listed and other fine stores everywhere.

**Lord & Taylor, New York City • J. L. Hudson Co., Detroit, Mich. • Korricks, Inc., Phoenix, Ariz.**
**B. Lowenstein & Bros., Inc., Memphis, Tenn. • Meier & Frank Company, Portland, Ore.**

SAM LANDAU, INC., 105 MADISON AVENUE, NEW YORK 16

*Completely new-style! The longer Lipstick!*

JEWELS: A LA VIEILLE RUSSIE—COPYRIGHT 1948, REVLON PRODUCTS CORPORATION

*Introducing* REVLON'S

Revlon changes all your lipstick ideas with "Lip-Fashion." Greater *length!* Greater *smartness!* Greater *ease* in use! Cannily designed to balance your hand as never before, "Lip-Fashion" makes you a make-up artist! The lipstick itself is Revlon's superlative "All-Plus" formula. Long, slim, golden* "Lip-Fashion"— 1.50 plus tax. *Refills available.*

**polished gold-tone metal*

"Lip-Fashion"

*Not a lip liner*

*REVLON . . . CREATORS OF GENIUS-COLORS IN MAKE-UP FOR HANDS AND FACE*

Evening in Paris
BOURJOIS
NEW YORK
NET 0.44 FL. OZ.
Mais Oui
BOURJOIS
Parfums
BOURJOIS
NEW YORK, Distributor

# FUTURAMIC

There's a touch of tomorrow in the Futuramic Oldsmobile Club Sedan—and this Futuramic home designed by architect Marcel Breuer.

White sidewall tires at extra cost

Everywhere it goes, this new Futuramic Oldsmobile causes a stir. People look at it. They *like* it! They talk about it. They point out the smoothly rounded Futuramic fenders—the massive, modern Futuramic hood—the fleet, forward-looking Futuramic profile. It's Futuramic in performance, too . . . with the "no-clutch, no-shift" driving ease and Whirl-away action of Oldsmobile's thrilling Hydra-Matic Drive. See the Futuramic Oldsmobile soon . . . and see why it's the "talk-of-the-town" in every town. (General Motors' Hydra-Matic Drive optional at extra cost in all 1948 Oldsmobiles.)

FUTURAMIC **OLDSMOBILE**

*Tune in Henry J. Taylor, Mutual Network, Mondays and Fridays*

FRAGONARD
Masterpiece jewels inspired by the fragile pastels, the romantic mood of a Fragonard Canvas. Carved stones in chalcedony-blue combine with tiny rhinestones to clasp the perfectly matched simulated pearls. Also with quartz-pink stones. Necklace $17.50, Bracelet $22.50, Earrings $15.00. Tax extra.
Jewels by TRIFARI
Trifari patent pending

FASHION FORESIGHT REFLECTED IN MIRALURE—A NEW TEXTURED RAYON SATIN

**THE FABRIC is Miralure, a dramatic new dull rayon satin developed by Concordia-Gallia.**

THE FASHION is Jo Copeland's—the famous designer pictured above. THE INSPIRATION comes from the fabric itself. For Miralure has a soft lustre, a fluid beauty that almost guides a designer's hand. Its instant appeal to the eye, to the touch, is further evidence of Burlington's foresight in weaving quality fabrics that anticipate the needs of fashion-makers... that fulfill the dreams of fashion wearers.

FOR FASHION FORESIGHT—*Concordia-Gallia*—DIVISION OF Burlington Mills

*"Woven into the Life of America"*

Bur-Mil QUALITY

BURLINGTON MILLS CORPORATION OF NEW YORK • CONCORDIA-GALLIA DIVISION • 1400 BROADWAY, NEW YORK 18, N.Y.

# for the Hostess of Tomorrow

Someone who turns dreams into solid silver made Virginian all for you . . . lavished it with deep-set lilies . . . set its rich beauty to the music of Lohengrin. Your jeweler will show you other patterns, too . . . Heiress and Damask Rose . . . in Heirloom Sterling—ageless solid silver with all its weight contoured into shafts of grace, for balance in your hand. The easiest way to own *all* the sterling you want is the Place Setting way.

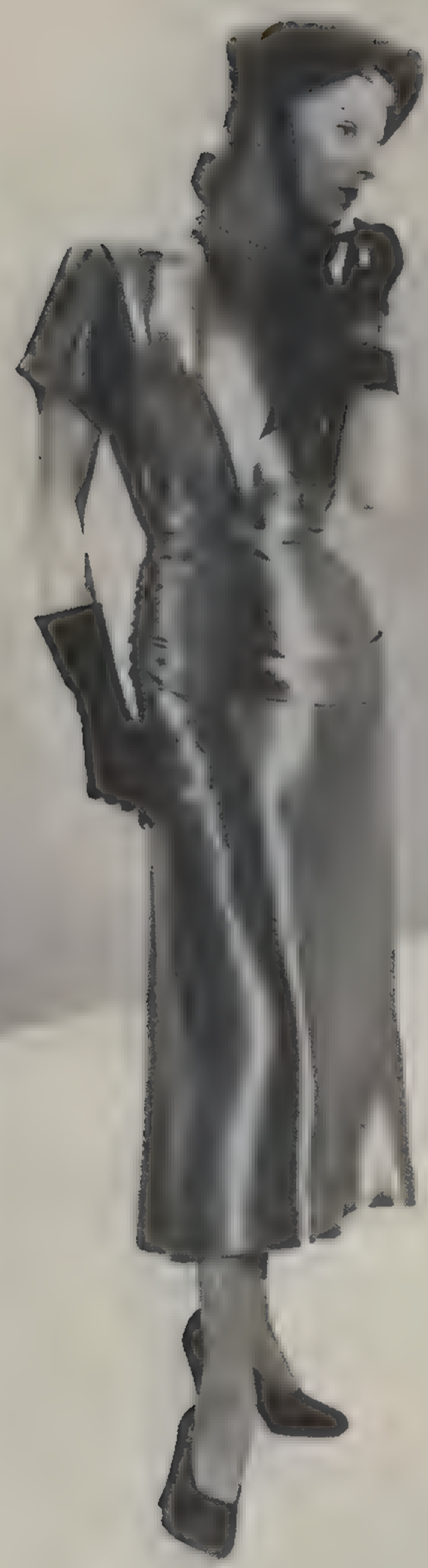
## Heirloom* Sterling

Photo by
Anton Bruehl

Virginian*
ILLUSTRATED

*Trade-mark
Copyright 1948
Oneida Ltd.

FROM GENERATION TO GENERATION*



*Back interest*

*caught in shining satin*

*rayon . . . in black,*

*Gloucester grey,*

*Ghent green, mink brown*

*Sizes 18 to 50—29.95*

*Mail Orders Filled*

Lane Bryant

*New York • Chicago • Detroit • Philadelphia • Baltimore • St. Louis • Brooklyn*

## Cleanse, Freshen For a *Summer-Bright Skin*

IF EVER there's a time you want your skin to look its youngest, loveliest best, it is under Summer skies. The bright sun seeks out every tiny line, plays a searchlight on dryness, dullness. You'll love the way Barbara Gould Cleansing Cream takes over the task of making your skin prettier. It softens as it cleanses, leaves the natural moisture that your skin needs, refreshes your loveliness every time you use it. Whatever your skin type, there is a Barbara Gould Cleansing Cream that is just right for you. Choose it today, and cleanse and freshen your skin to radiant Summer glory.

***DRY SKIN CLEANSING:*** Special Cleansing Cream, extra-rich softening. $2.00, $3.50
***Follow With: Skin Freshener,*** sparkling, refreshing. 85c, $1.75, $3.00
***OILY OR SENSITIVE SKIN CLEANSING:*** Cream Pompon; light, gentle. $2.00
***Finish With: Mild Astringent Lotion,*** tingling, tautening. 85c, $1.75

*All Prices Plus Tax*

*Barbara Gould*

***AIDS TO LOVELINESS***

rare jewels of the world

HARRY WINSTON INC.

7 EAST 51ST STREET, NEW YORK

OWNERS AND CUTTERS OF THE JONKER VARGAS AND LIBERATOR DIAMONDS

THE WINSTON COLLECTIONS MAY BE SHOWN
ON REQUEST BY FINE JEWELERS IN YOUR CITY

RIDGEVIEW . . . first on the glove scene! Hand-sewn double woven cotton with pearl button at wrist and a flip flare.

# WEAR-RIGHT

Furs for the woman by a woman

Princess in Lovelight Mink
...just beautiful

Esther Dorothy
INC.

NEW YORK SALON: SIXTY-EIGHT EAST FIFTY-SIXTH ST.

BOSTON SALON: EIGHT NEWBURY ST.

RAWLINGS

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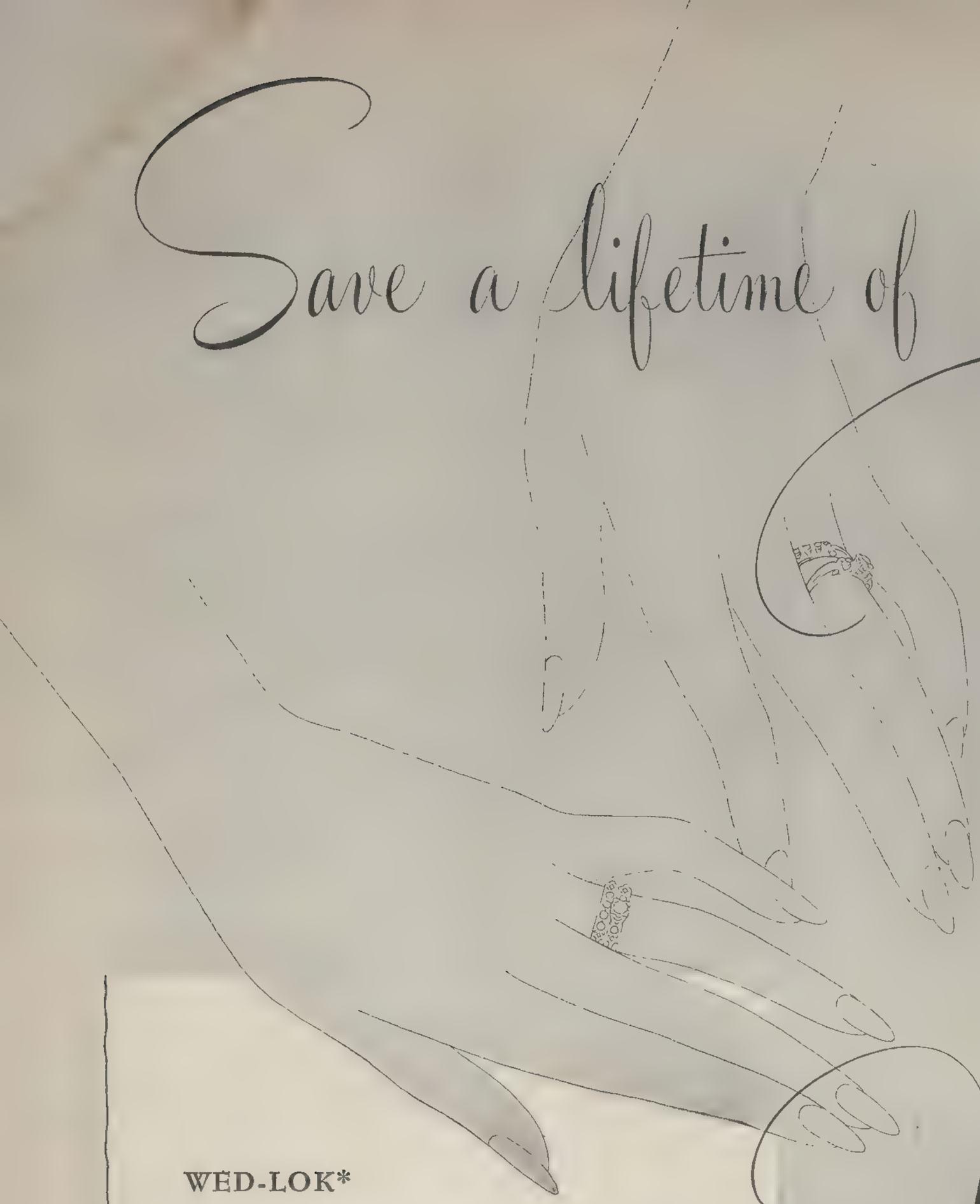
"PREMIERE DANSEUSE"
Nightdress of soft-falling Rogers'
"Illustra" tricot rayon jersey edged
with Val lace. White or ice blue.
Sizes 30 to 36.
About 5.00 at leading stores.
A. H. ROGERS & CO.
500 Fifth Avenue, at 42nd Street
New York, N.Y.

# Save a lifetime of Ring-worry

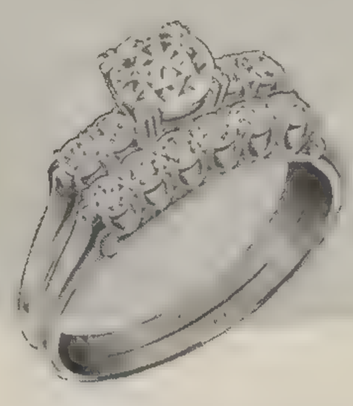


*Other Diamond Rings...* can constantly bother you by turning and separating on your finger, losing the full beauty of both the rings and the diamonds.

## Wed-Lok*

WED-LOK* ENSEMBLES are locked together when worn together, yet will unlock instantly. These patented rings save ring-worry and ring-wear as they cannot slip out of position or rub against each other.

*Diamond solitaire with 2 side diamonds. Wedding ring with 4 diamonds. Granat 14K Tempered* Gold mountings.*
The Set . . . 250.00



*Diamond solitaire with 4 side diamonds. Wedding ring with 6 diamonds. Granat Tempered* Platinum mountings.*
The Set . . . 500.00

*Diamond solitaire with 2 baguette diamonds. Wedding ring with 2 round and 2 baguettes. Granat Tempered* Platinum mountings.*
The Set . . . 750.00

The most important rings you'll ever own! Diamonds exactingly selected for uniformity, color, and brilliance . . . set in exclusive Granat *Tempered* Mountings* (not cast) of platinum or gold, to insure protection of those fine diamonds throughout the years. Wed-Lok Diamond Ensembles in many styles from 125.00 to 1000.00 the set (taxes additional). See Wed-Lok rings at a fine jeweler near you, or write Granat, San Francisco 10, California.

# GRANAT

**Trademark Reg. U. S. Pat. Off. Wed-Lok Ensembles Are Protected by U. S. Patents Issued and Pending*

*Ring Illustrations enlarged to show detail.*

TABIN PICKER & CO. • CHICAGO

*Available at these and other fine stores:* . . . Boston, Filene's • Chicago, Carson Pirie Scott & Co. • Cincinnati, Shillito's • Denver, The May Company • Houston, Foley's • Milwaukee, Schuster's • Minneapolis, The Dayton Company • New York, Bloomingdale's Roanoke, Heironimus • San Francisco, The Emporium • Seattle, Frederick & Nelson • Washington, D. C., Woodward & Lothrop

*"Snubtoes," engagingly*

*high-spirited*

*pixy profile shoe by*

# California COBBLERS

*in citified suede...*

*black, to accent your*

*sun-colored clothes. $7.95*

COBBLERS, INC., 1212 STANFORD, LOS ANGELES 21

GOLD DISCOVERED AT J W. ROBINSON CO.

THE DOROTHY GRAY GALLERY OF FASCINATING WOMEN—ONE OF A SERIES

*Portrait of Mrs. Edgar B. Ward of Hollywood, by the noted artist, Paul Clemens. Mrs. Ward is known on stage and screen as Jane Wyatt. Mr. Clemens has won numerous awards and is represented in art collections throughout the country.*

"*Sun Shades*" . . . **affinity for brilliant fabrics, sun-tanned skins**

Magnum Lipstick $1.50
(matching rouge, cream or dry; nail polish)
Lip-Shape Applicator $1.50 (*prices plus tax*)

New, exciting Bermuda Coral . . . luscious Elation . . . sensuous South American . . . fashion-conscious colors for your lips, foil for sun-kissed skin. All inimitably Dorothy Gray—satin-textured, appealingly lustrous, desirably long-lasting. Gold colored cases for both Lipstick and Lip-Shape Applicator.

*Dorothy Gray*

# Bretton

*first among fine watch bands...*

## Bretton brings the new look to your watch

And what an up-to-the-minute "look" it really is—smart, flattering, distinctive. And because BRETTON bands are expertly fashioned by master jewelry craftsmen, they are always a source of deep pride and satisfaction. Wherever fine jewelry is sold.
—Bruner-Ritter, Inc., Fifth Ave., New York, and Montreal, Canada.

**Bretton** *Queen**

America's favorite feminine expansion watch band—and best seller everywhere. Splendidly streamlined, trim, neat and graceful. In yellow, pink or white—1/20 12 kt. gold filled.
**$10.50**, tax incl. *reg. U.S. pat. off.

**Bretton** *Bretweave*

The real thing in smart basketweave watch bands for men—with handsome new streamlined expansion center. In yellow, pink or white—1/20 12kt. gold filled.
**$12.50**, tax incl.

**Bretton bands make any watch look better . . . longer**

Copyright 1948, Bruner-Ritter, Inc.

for street wear 1

for dressier daytimes 2

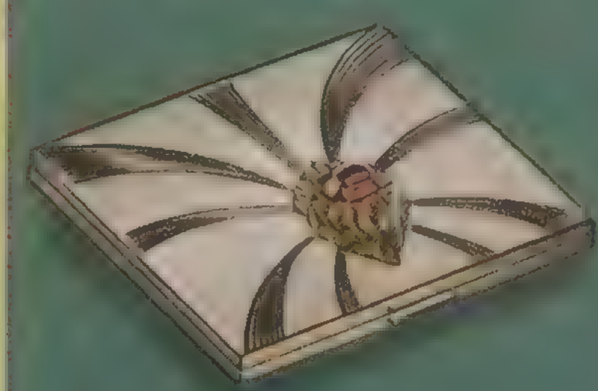
for evening 3

FASHION FORMULA: *Every woman needs three*

1 "Square"—engraved jeweler's bronze, $9.95

2 "Make Mine Mink"—engraved jeweler's bronze with mink pattern, $7.50

3 "Jewelled"—leather's bronze with engraved silver finish and enamel, $9.95



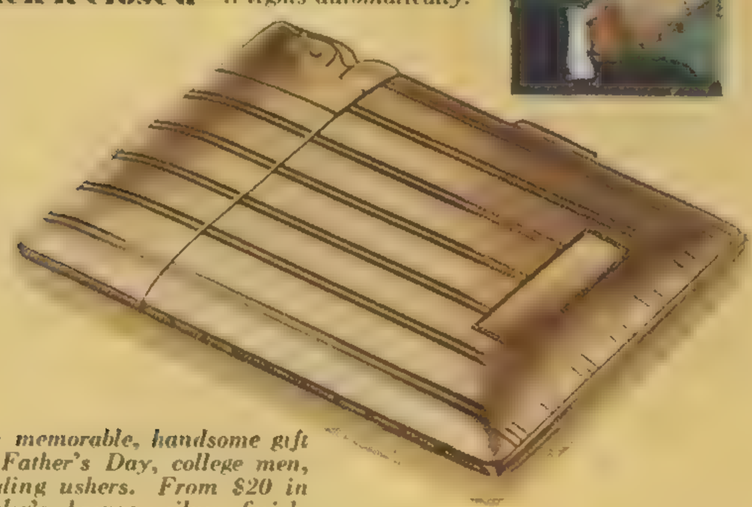
**Plus federal tax*
*Other Compacts from $2.95*
*slightly higher in Canada*

the perfect June Gift

on the Mr. side—
***Elgin American's* new Liter-Case**

**Flick it open**—*it's the last word in cigarette case luxury. Accommodates regular or king size cigarettes.*

**Click it closed**—*it lights automatically!*



*The memorable, handsome gift for Father's Day, college men, wedding ushers. From $20 in jeweler's bronze, silver finish, sterling silver.*

Imagine having just one hat! One compact isn't enough, either. Every woman needs three—for her street wear, dressier daytime clothes and evening best. Compact Threesomes by *Elgin American* capture these three fashion moods with inspired designing. Keep you in constant, enviable fashion harmony. Make glamorous gifts that sweet girl graduates and bridesmaids will love in December as they do in June.

*at leading stores everywhere*

*Elgin American*

COMPACTS • CIGARETTE CASES • DRESSER SETS

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NAYLON IS A MAGIC WORD!

*Say it once—and it brings you lustrous long-lasting Naylon nail enamel in the wonderful non-tip bottle with the easy-to-use applicator. Say Naylon again—for the luscious new Naylon lipstick, "double-processed" so it stays closer to your lips longer. Naylon nail enamel, 60¢.* Matching Naylon lipstick, $1.**

Naylon

*By La Cross*

SCHNEFEL BROS. CORPORATION, 630 FIFTH AVENUE, NEW YORK 20, N.Y. (R)-NAYLON PAT. PEND. D-126,746

*PLUS FED. TAX

Cologne
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Shiaparelli
Schiaparelli's
Celebrated colognes:
Shocking · Sleeping
Snuff · Salut

*Fairyland Loveliness* ... Dream World Favorites*, completely feminine and inspired originals, in enchanting new colors, with a breathtaking beauty that is "out of this world." Precious imported French Val lace trims this exquisite gown, slip, petticoat and camisole of Bur-Mil crepe in Lilac Time, Imperial Jade, Princess Blue and Snow White. Sizes 32-38 at fine stores everywhere.

JULIANA LINGERIE

JULIANA LINGERIE, INC. 14 East 32nd Street, New York 16, N. Y.

*Reg. U. S. Pat. Off.

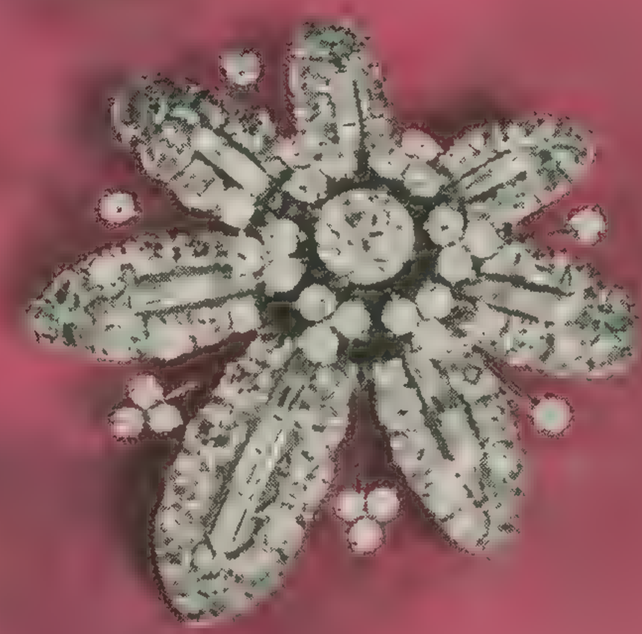
Modess ....because

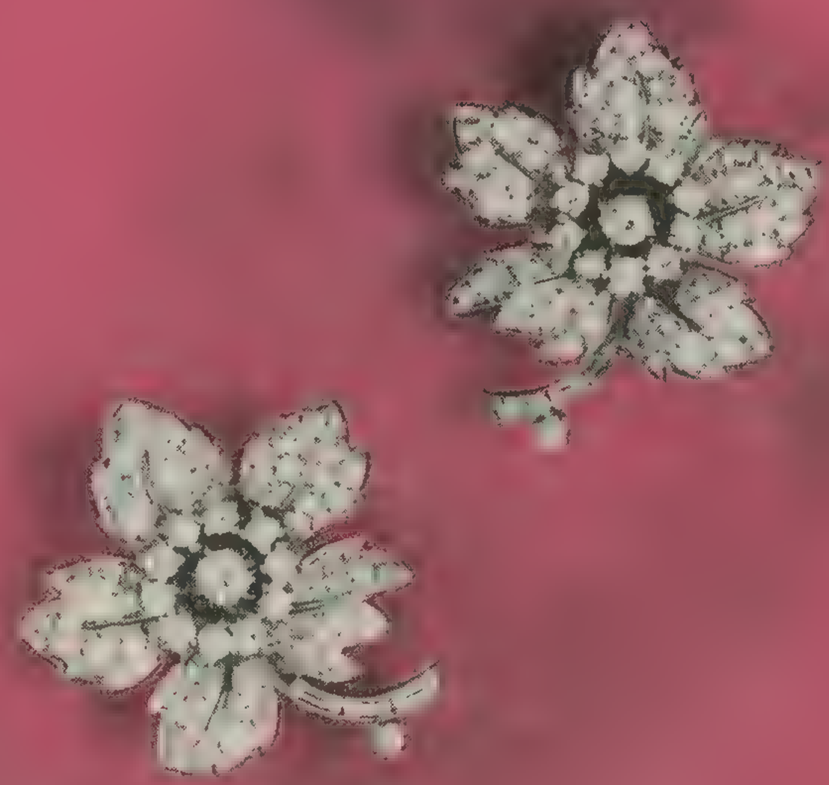
*SHEER PERFECTION. Left: Beautifully basic, with soft folds of skirt, plunging neckline. Sizes 10 to 20. About $25. Right: Lace trim on cascading drape. Sizes 12 to 20. About $30. Both of rayon sheer, black only.* (Slightly higher in West).

*For store name in your city write AYWON DRESS CO., Inc., 525 Seventh Ave., New York 18, N. Y.*

# PALLADIUM

A PRECIOUS METAL FOR FINE JEWELRY





Rare as the thrill of your first kiss, precious as a lover's whispered words . . . palladium is ideal for your most cherished jewelry . . . your engagement ring, your wedding band.

Beautifully white, palladium makes diamonds seem larger, more brilliant . . . and it holds them securely with a firm, enduring embrace. See palladium at your jeweler's store or write us for a source of supply and the interesting story of precious palladium.

Diamonds and rubies set in palladium.
Designed by Koven Frères

PLATINUM METALS DIVISION

THE INTERNATIONAL NICKEL COMPANY, INC., 67 Wall Street, New York 5, N. Y.

sacson

Here is good taste . . . here is good fashion. Here is Sacson's romantic answer to Summer sun. Multicolored voile, with pink, blue or yellow predominating . . . crease-resistant, Sanforized. Sizes 10 to 20. About $13.00. For name of store nearest you write Sacson, 1350 Broadway, New York 18.

sacson

bobri
Unseamed beauty Stockings by Hanes

# Sweet and fragrant as the morning...

and your promise of exquisite freshness all through the day.
This fine cosmetic deodorant stops perspiration odor, checks moisture effectively.
Yet it is gentle to sensitive skin, harmless to the most
fragile fabrics. It surrounds you constantly with a delicate fragrance
and—a real joy—stays smooth and creamy in the jar.
At fine cosmetic counters. 50¢ and $1 plus tax

TUSSY cream deodorant

# AMAMI Creme Shampoo

(AH-MAH-ME) REG. U. S. PAT. OFF.

A Ritter Original

## *as* new *and* different *as blu-frost mink*

more than words can tell . . . your hair is inexpressibly clean . . . with this utterly new creme shampoo. Truly, your hair becomes a shimmering crown. Brought to light is the rare beauty that ordinary shampoos may have concealed. Fabulous!

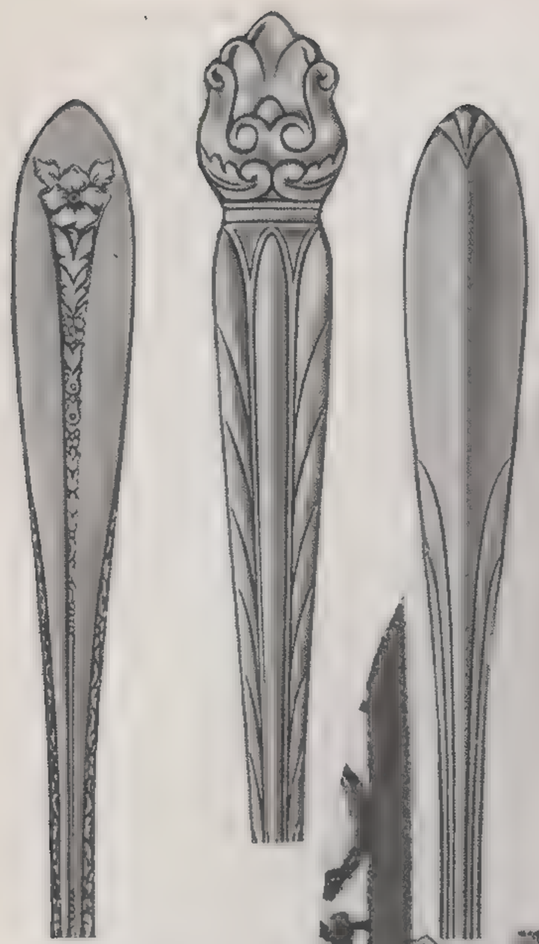
wakes up the sleeping beauty in your hair

At chain drug store cosmetic counters, and other better drug and department stores. 60c the tube. Buy it today!

PRICHARD & CONSTANCE • NEW YORK • TORONTO • LONDON

ENGSTEAD

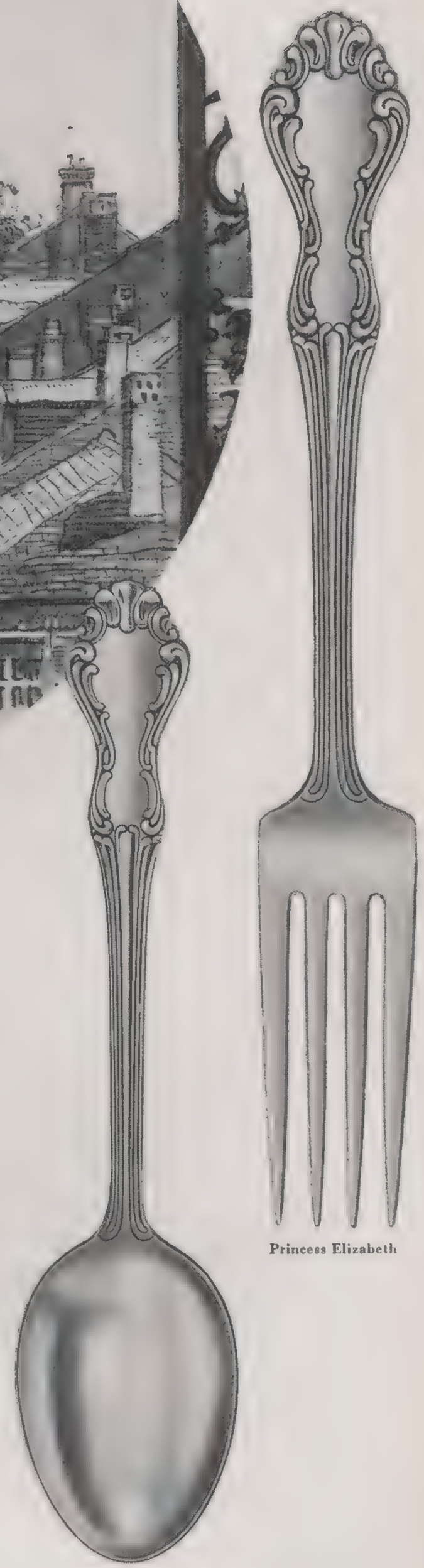
"THE BELLE"
BY ADRIAN



*Left to Right*

Margaret Rose
Intermezzo
Overture

*Vieux Carré — New Orleans*



Princess Elizabeth

# *everywhere . . .*

In New Orleans, where hospitality is a gracious tradition . . . and everywhere, National Sterling is part of the pleasure we share for friendship's sake. It truly graces every occasion for there is no finer solid silver. A timeless sense of beauty created these designs, a pride of craftsmanship wrought them, and for enduring use they were finished with exquisite care. Everywhere, National Sterling is a national tradition, a treasured possession, a magnificent gift.

National Sterling presents a group of distinguished patterns in five-piece place settings and all accessory pieces for complete service. Ask to see them at fine jewelers and silver departments.

*it's a national tradition . . .*

# *National Sterling*

NATIONAL SILVER COMPANY
NEW YORK • LOS ANGELES • MIAMI

*Jewels, Howes of California* *Photo, Lyman Emerson*

*You walk in a dream when you wear it . . .*

*PLATINE is so ethereally feminine.*

# Parfum PLATINE by Dana

© 1948 Dana Perfumes, Inc.

**look twice** at Strutwear's classic nightgown.
Dressmaker-styled of tricot knit and fitted to a fare-thee-well.
Worth a second glance, isn't it? So typical
of Strutwear styling!

*Strutwear* UNDERFAIRS

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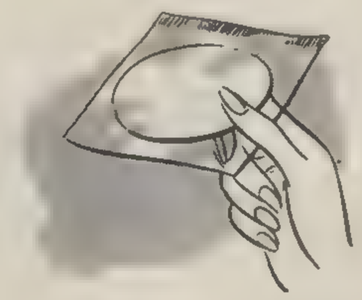

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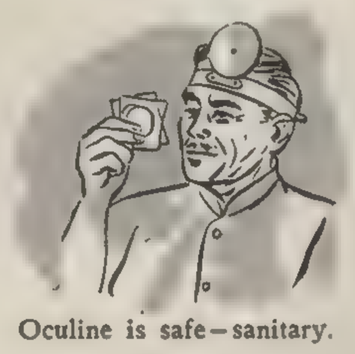

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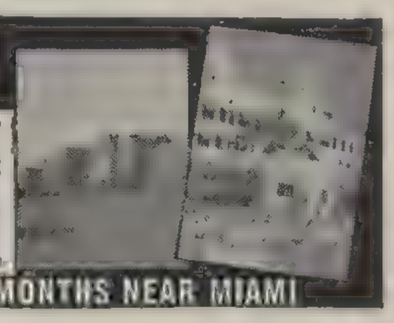
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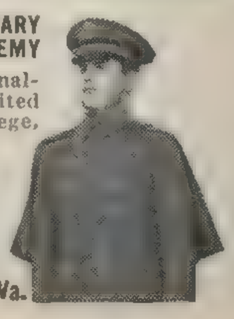
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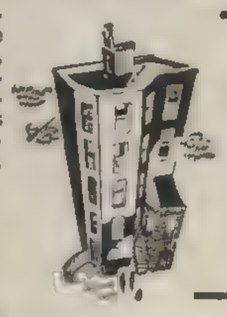

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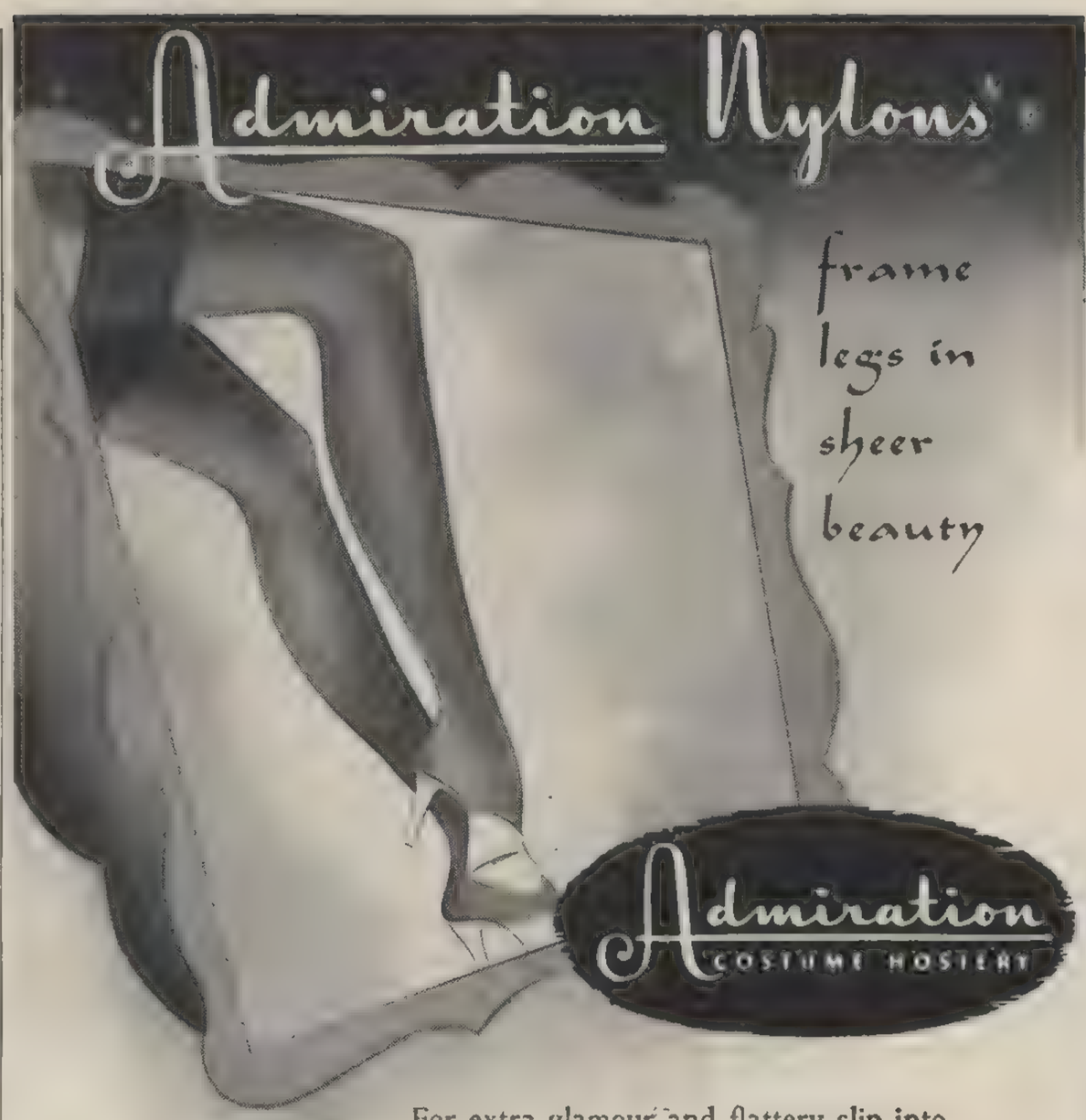


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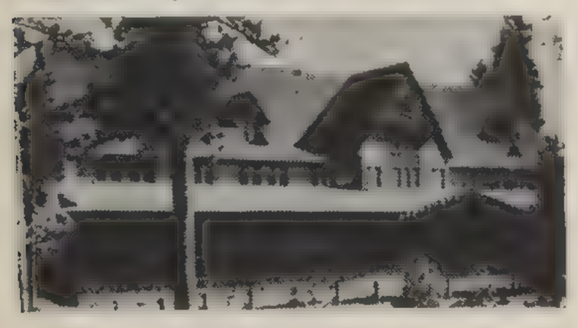

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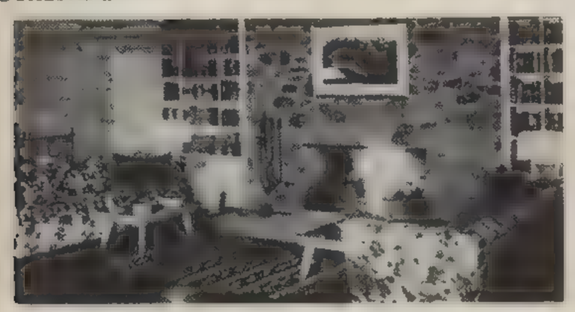

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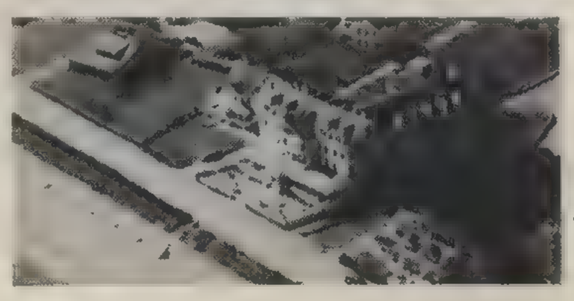

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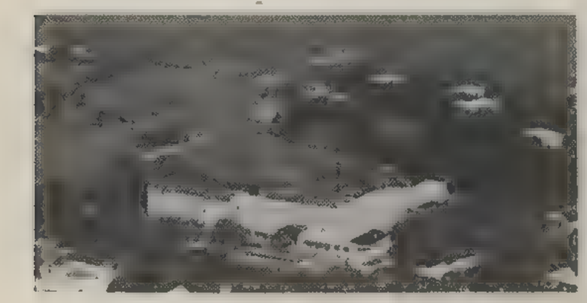

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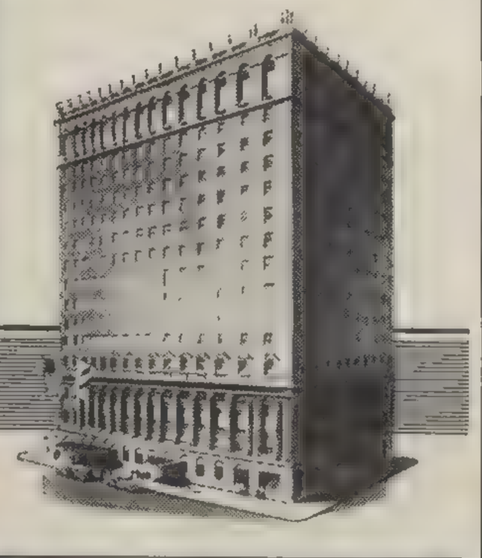

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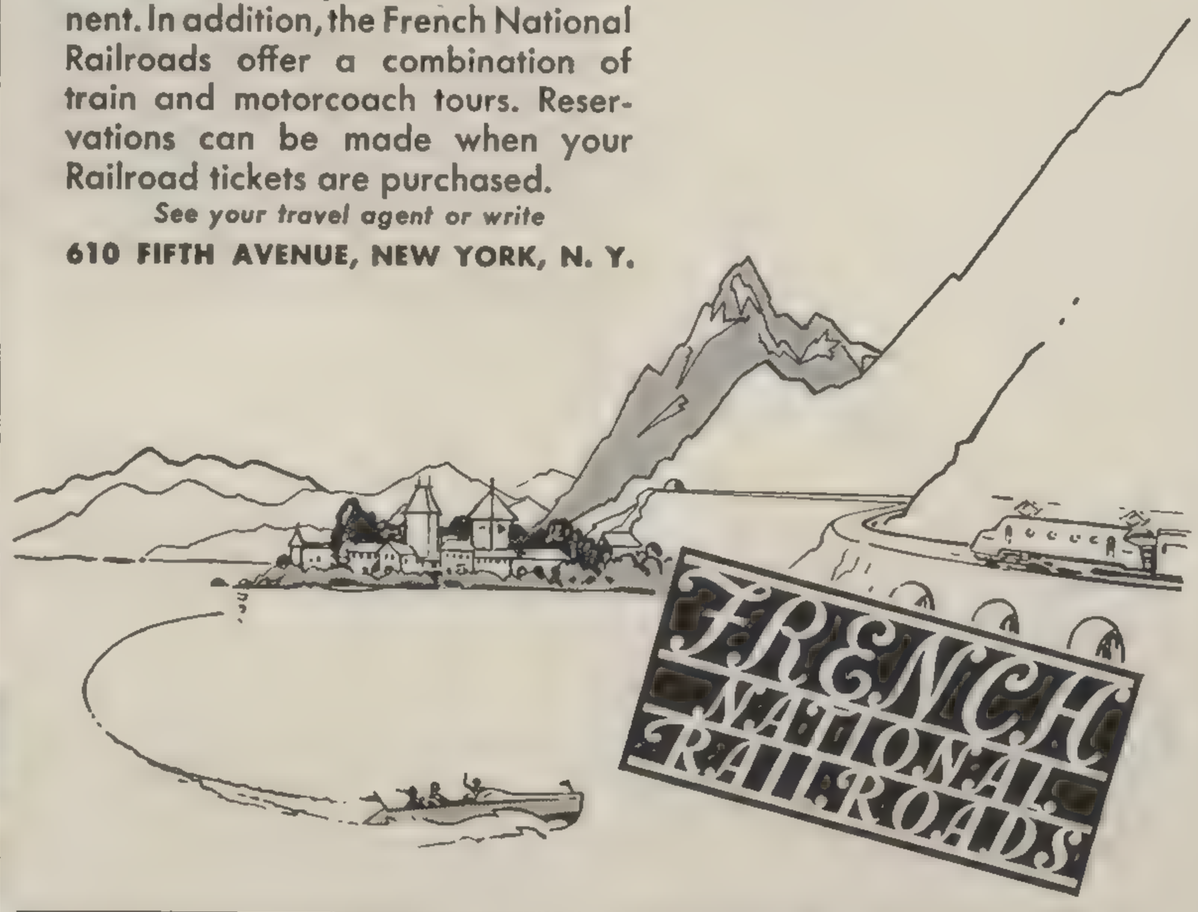

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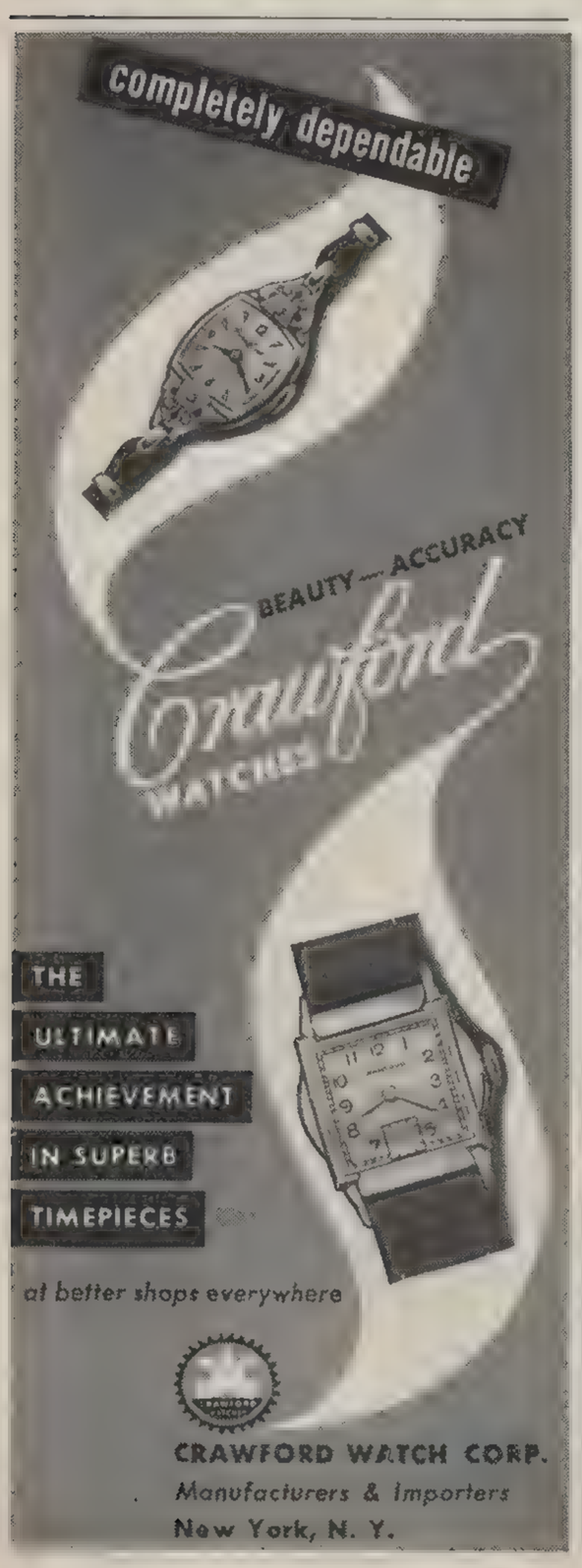
SARATOGA SPRINGS, NEW YORK

The Spa is Owned and its Health Services Operated by The State of New York ☆ ☆ ☆ ☆ ☆ ☆

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AND COTTAGES

AT SMART MURRAY BAY, QUEBEC

IDEALLY LOCATED in the scenic Laurentians, overlooking the St. Lawrence. Fine holiday facilities . . . golf, tennis, riding, large salt water pool, fishing in well-stocked lakes. Pine-scented, pollen-free air. Dancing in the Casino. Easily reached by famous river steamers or by rail from Montreal.

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Wherever you travel in Britain, you will find Railway Hotels conveniently situated. Make them your headquarters —for touring, sports or business.

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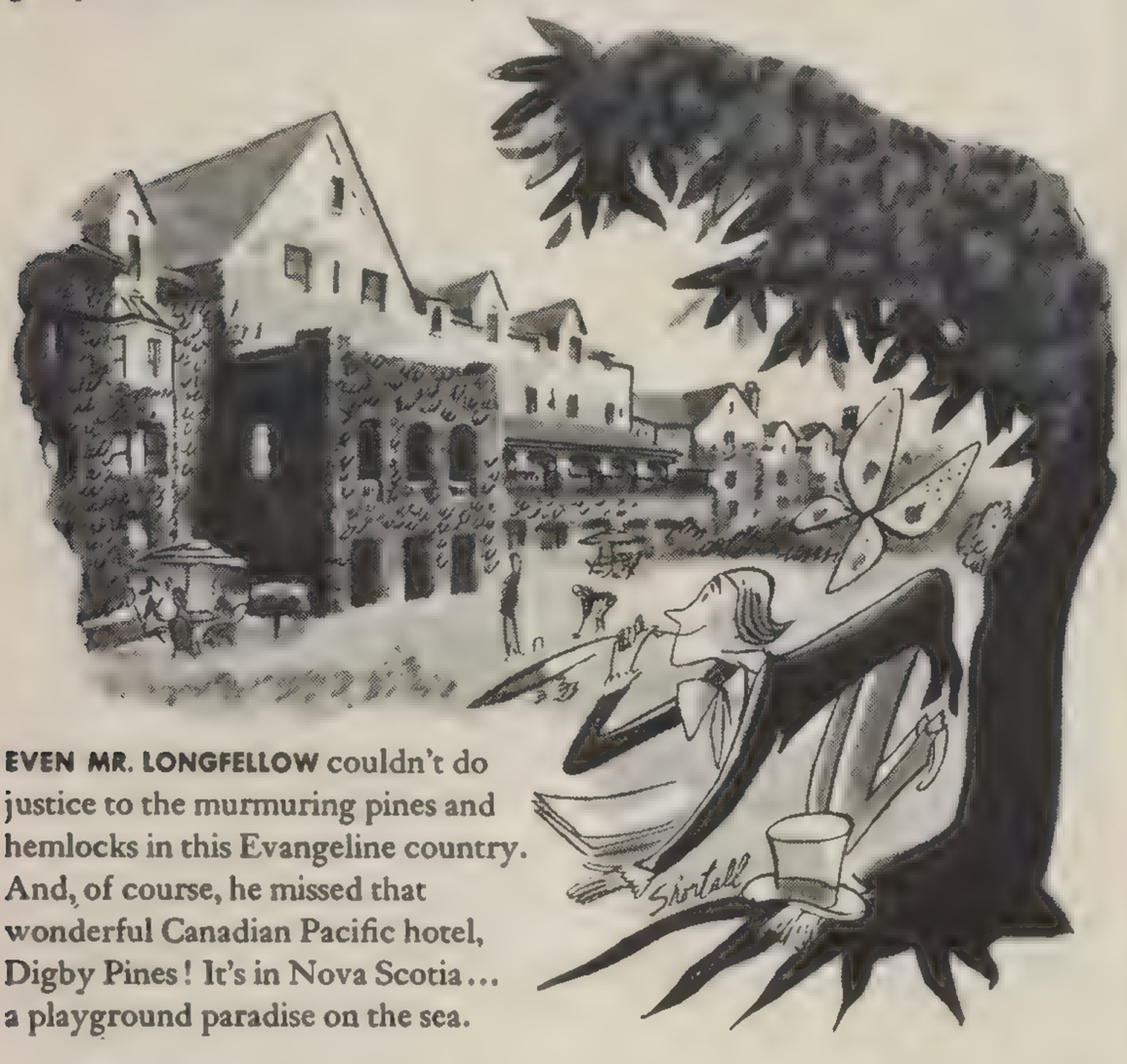
GOES WITH THE WHOLE FAMILY!

**AND CANADIAN PACIFIC SAYS** Eastern Canada has everything! Golf for Dad... good food and new faces for Mom...sailing for you...fishing for brother... tennis for sister Sue...in a "sea-conditioned" climate. And Canadian Pacific gets you there...rested and ready for fun,in comfortable trains!



**EVEN MR. LONGFELLOW** couldn't do justice to the murmuring pines and hemlocks in this Evangeline country. And, of course, he missed that wonderful Canadian Pacific hotel, Digby Pines! It's in Nova Scotia... a playground paradise on the sea.

**LAKESIDE INN** is another Canadian Pacific resort in Nova Scotia. And over in New Brunswick at St. Andrews-by-the-Sea is The Algonquin where you can expect warm hospitality and special service.

**IF YOU LIKE COMFORT** and courtesy... go Canadian Pacific! All over Canada, Canadian Pacific has hotels to take care of you! It's the most *complete* travel system in the world.

Canadian Pacific

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*British Brown Smooth Cowhide in nine piece ensemble.*

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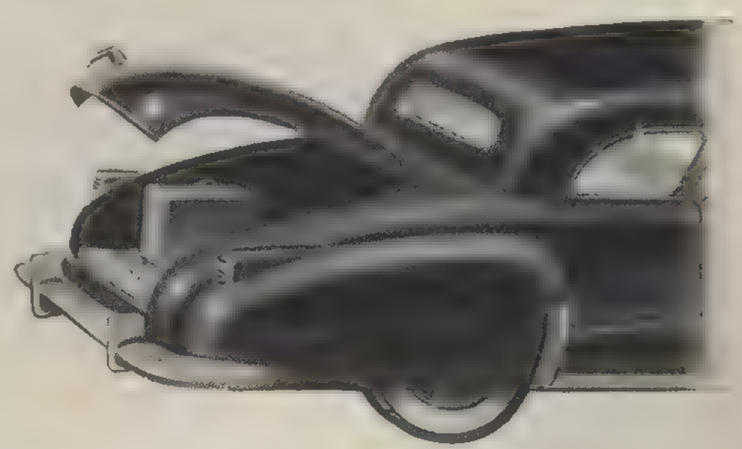
*You travel in the best circles when you travel with Kaufmann's distinguished British Brown Smooth Cowhide Ensemble, skillfully fashioned by Kaufmann craftsmen—makers of quality luggage for men and women since 1870. At leading luggage and department stores.*



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New York City Showroom: 358 Fifth Avenue

Young-Timers country-daters are frankly partial to the Snow-white Pique Blouse and Skirt get-up that looks for all the world like a dress.
Blouse, 11.95...Skirt, 14.95

Wide cuff-bands at round neckline and brief sleeves ...same at skirt pockets. Both in sizes 10 to 16.

Young-Timers
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The answer to every traveler's prayer—transparent plastic shoe bags that protect luggage contents, and keep them neat and clean. Dustproof, durable and washable. Add 10c postage.

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STERLING SILVER
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This beautiful 3-light Candelabra with its classic lines and lustrous finish makes a distinguished centerpiece. Weighted base. 6½ inches high. At this special low price, a value that you won't see duplicated elsewhere! Send check or money order to Dept. V.

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Crafted in Old Mexico of rope soles and colorful canvas uppers. The perfect shoe for comfort at home or for resort wear.

Red, blue, wine, green, brown and white. Give 2nd and 3rd color choices.

Sorry, No C.O.D.'s.
$2.60 Postpaid
Send shoe size and outline to
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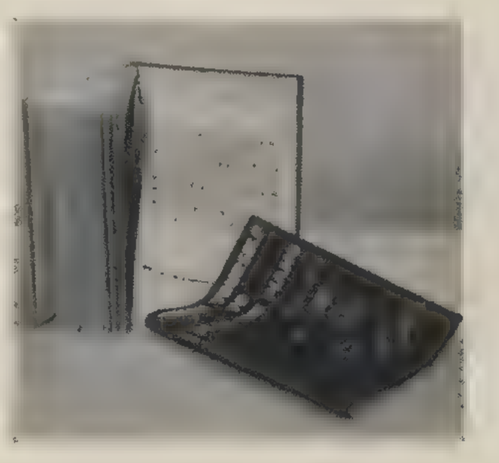
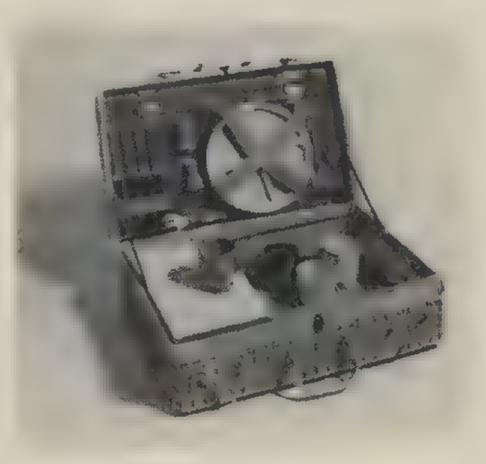
# Shop

MATCHES, the large safety kind, find a nice cover for their box in this solid piece of brass. The embossed design—a shock of wheat—comes from an early American mould. $7.50 postpaid, Gwendolyn Maloney, 170 E. 51st St.

SHOP HOUND tried this on his friends; found them budding Rachmaninoffs in a very short time (and very pleased with themselves, too): Lorene McClintock's *Teach Yourself to Play the Piano*, $5, Schirmer's.



SUMMER-FARE, picnic style, is easily carried to seashore or shady glen in this wicker hamper. Complete with service for four, a sharp knife, can-opener, sandwich box, $24.95. Gotham Gifts, 67-85 Exeter St., Forest Hills, N. Y.




FOR A YOUNG YOUNG-LADY

Smocked frock to put her in a party mood. Well-made of white Lustercale broadcloth with the prettiest sheen you've ever seen. Exquisitely smocked in turquoise, red or blue. Ties in back; falls into neat pleats all the way around. Deep handsewn hem. Sizes 4, 5 and 6.—Price..... $18.50

*Check or money order. No C.O.D.'s*

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# Hound

*. . . views the summer scene*

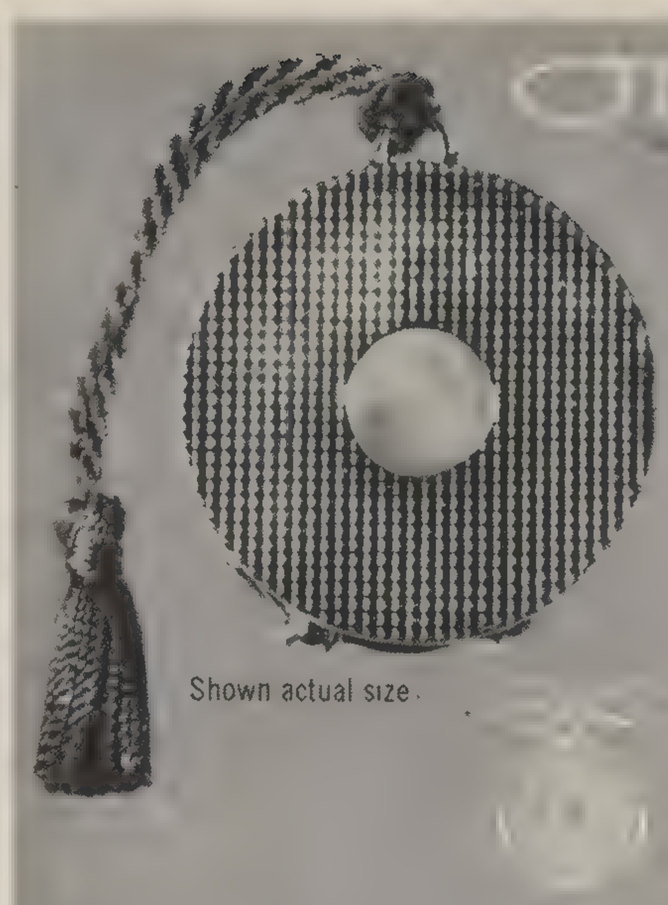
BRASS TRIVETS, to hold hot dishes at a buffet table or calling cards in a country house. These, copied from early Colonial designs, are $2.50 each or $6 for three postpaid. Liza's Gift Shop, New Market, Virginia.

MIEHLMANN

FOR A SICK FRIEND—a writing board which comes bright-wrapped with whatever you choose. This one, for $12.50, has cigarettes, matches, and ash-tray; cards, gin score; mending kit, candy. Elysia, Inc., 822 Madison Ave.

BAKER

LITTLE SACQUE for a very little child, made of rayon crêpe, embroidered by hand, and touched with French lace. In pink, blue, or white, $6.95 (bonnet not shown, $4.95). At Christy, 1221 Conn. Ave., Washington, D. C.

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Exclusive Lugene Design for Men and Women

Yellow gold filled case in smart hob nail design. Lorgnette released with a flip of the finger. Convenient, unbreakable accessory for a woman to carry in her handbag . . . or attach to the companion bowknot pin and wear on her lapel. For a man to attach to his key chain . . . or tuck in his waistcoat pocket for quick-scanning of a menu, finding a phone number.

$25.00 (tax included) lenses extra

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Also available in 14K Gold, $150.00 (tax included)

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Albert Originals handmade by John Marino

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Intriguing drama for your foot. Imaginative detail on a smart suede pump. In black or brown. $24.95

Stein & Blaine

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Cool and Crisp

Laugh at the summer heat! Feel cool and crisp and oh-so-smart in this White Tulip Ripple Peplum Suit Dress—trimmed in Larkspur Blue and Wild Rose accent. Of Bouquet Cotton, it's washable.

$7.50

In ordering, be sure to give size and accurate Hip and Bust measurements.

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PINKING SHEARS

It pinks as it cuts—for a zigzag finished edge. Ravel-proof almost all materials this easy way. Cuts and pinks fabrics in one operation. Gives a finished edge to oilcloth for shelving, window shades, etc. Light weight for easy cutting. Easy grip handles, durable forged steel blades.

$5.00 POSTPAID. No C.O.D. *Attractively Boxed.*

*Quantity Limited.*

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Very bright gifts for very bright people. Give them to a bride, to your hostess, to yourself! Original Early American designs by Walsh add cheery charm to any household. Rack and box are of wood, painted gleaming white, decorated in shining colors. (Sent postpaid. Check or money order. *Sorry, no C.O.D.'s.*)

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(*Stamp Box* and *Flower Rack*, both 5.50)

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modern sterling

Half a dozen for ice tea on a summer afternoon . . . six modern ice tea spoons of heavy sterling silver. *Unusual pattern; excellent workmanship.* Come in a tarnish-proof case. Order now for wedding gifts, or for your own summer-long entertaining.

Six spoons $18.00 (*tax and postage included*).

No C.O.D.'s.

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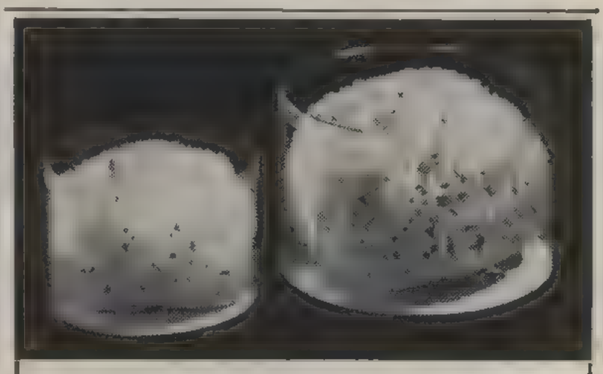

PEARL SPONGES

Wonderful Mediterranean imported sponges well known as best in the world. Smooth, springy, durable, soft textured, they absorb amazing amounts of water. Ideal even for the most delicate skin. You owe one to yourself and one to baby.

*FIVE USES*

DE LUXE in plastic box:
FOR YOUR BATH—ball app. 7". ea. $5.85
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FOR BABY—ball app. 5".....ea. $3.00
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In Cellophane:
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*Double Duty Ice Bucket*

FOR HOT OR COLD FOODS

This handsome, unbreakable giant ice jug serves a useful double life . . . keeps ice cubes, drinks and ice cream frozen . . . preserves food piping hot. Of sturdy, stainless steel, it is thoroughly insulated, electrically welded and easy-to-clean. Has high thermal retention, clamp type cover, polished finish. About 8" diameter, 15½" high. Holds a full gallon. The perfect find for picnics and beach parties!

**$60.00** (Shipping Charges Collect)
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Metal Hamper 20" x 7" x 10" oval — Metal Basket 12" x 7" x 10" oval

*Personally Yours...*

*Choose script or tailored monogram* with decorative bands to match in two-tone colors that harmonize with backgrounds. Delightful pastel shades—blue, pink, green, yellow, grey. Or white, with any color monogram. Ball feet. Specify colors and letters in monogram.

Hamper—**$12.50**; basket—**$6.50.**

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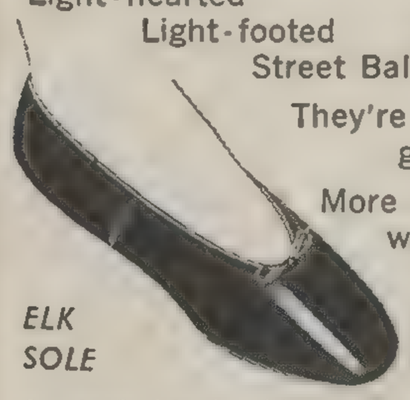
Light-hearted
Light-footed
Street Ballets

They're fun to give...
More fun to wear...



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In stock: black, white, red, pink and pastel blue green kid . . . $3.25
Genuine satins: pink, white and black . . . . . $5.25
Silver and gold kid . . . . $6.25
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*Always Losing Your Glasses?*

BE SMART! LOOK SMART!

**Wear a Spec Band!**

Fashionable Spec Band fastens to tips of glasses, holds them securely. Saves misplaced or broken "specs." A blessing at home, work, play. Ideal for sunglasses. Sulvyne plastic or grosgrain ribbon in crimson, blue, green, black and brown.

2 sizes for large and small framed "specs." *Tell us size, color and material you want.* How about one for a friend, too?

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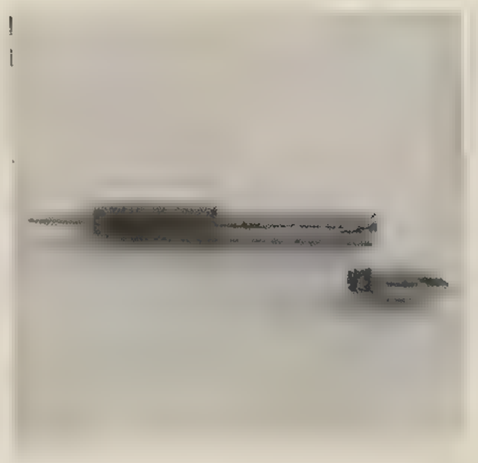
# Shop

JUNCTION POINT. The perfume vial, the pencil meet with pleasant results, and no leakage. The pencil is gold-filled, banded with bright plastic; the vial is in its top. $1.50. Meyrowitz, 520 Fifth Avenue, New York City.



STRAW BASKETS, which make wonderful summer purses, were made in Italy and hand-embroidered with raffia, $8.75. In natural and wide range of colours. The Mediterranean Shop, Main Street, East Hampton, L. I., N. Y.

TEA-TIME saver. A sterling silver ball which holds your tea-leaves, avoids the bother of strainers. $6 tax inc., individual teacup size. From The Paul Revere Shop, 1782 Massachusetts Ave., Lexington 73, Massachusetts.

MIEHLMANN

**NO MORE CREASES IN YOUR SKIRTS**

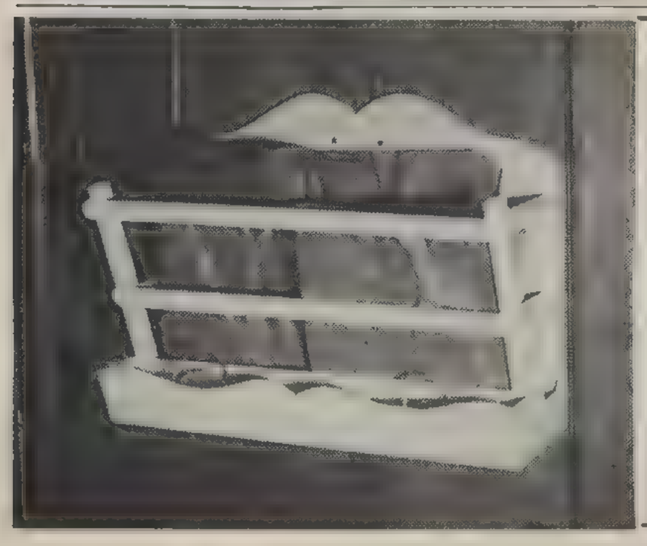
. . . when you use this newly designed Prac-T-Rack. Holds six skirts at a time, yet one can be removed without disturbing the others. Another useful feature—the rack hangs flat against door or wall conserving precious closet space. Smoothly finished in yellow, pink, green, or blue pastels.

*An Ideal and Different Gift*

Each, **$3.95**
Add 25c for Postage

Sold in 48 states and all over the world.

**PRAC-T-RACK, STILLWATER 22, NEW JERSEY**



Yankee Bag Holder

Yankee ingenuity developed this gift to the harried housewife. Now—a place for used bags, paper and twine—ready for reuse—hang on the kitchen wall or door. Carefully fashioned in our Maine Workshop. Clam-shell White—Postpaid—No C.O.D.'s please. $5.00.

Send for our Gift Catalogue.

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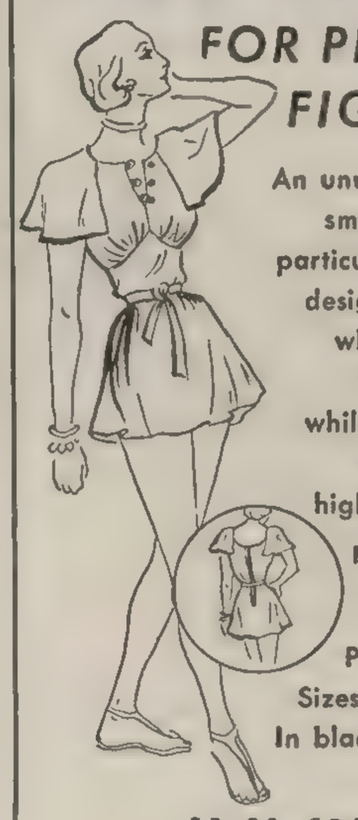
28 Monument Square, Leominster, Mass.

*THE SWIM SUIT FOR PROBLEM FIGURES*



An unusually smart bathing suit particularly designed for those who prefer to wear a bra while swimming. May be worn high or V neck.

Request Circular and Samples of Fabrics

Priced at $24.20
Sizes 12 - 20 - 40 - 42
In black or navy blue

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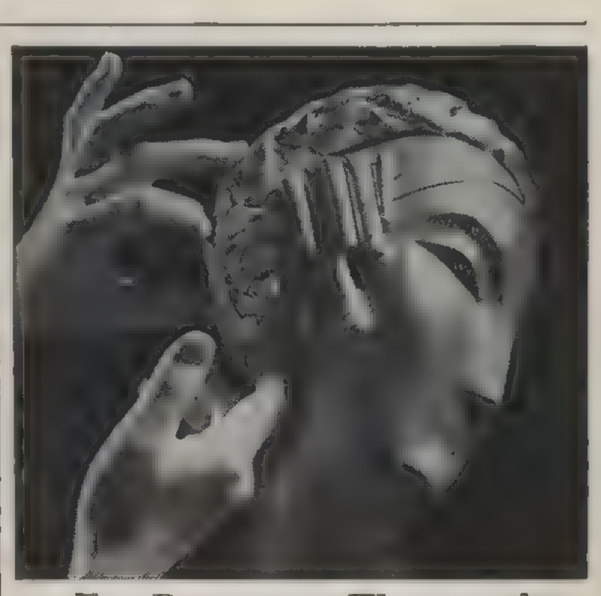
104 W. 70th St. • N. Y. 23, N. Y.



For Permanent Waves and Color Corrections, the hair is tested and the results are predetermined with the latest scientific method.

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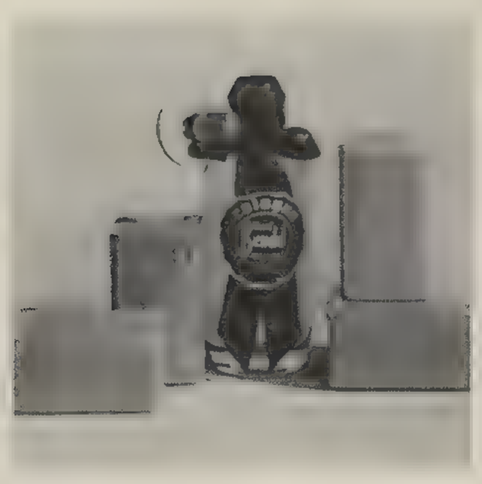
*Emile Rockefeller Center Hairdressers*

# Hound

*. . . views the summer scene*



SUMMER still life—or a portrait with symbols on how-to-look cool, by Henri Bendel. Pastel bars of floating soap for scented-lather baths, to be followed by fragrant showers of Bendel's cool Cologne, shown here in a heavy-set glass decanter.

PULLMAN CLOCK which is guaranteed against the jars and jolts of any roadbed. It has a bright luminous dial, comes in a leather covered case in red, brown, or tan. $8.35. Spencer Gifts, 31 Leed Pl., Atlantic City, N. J.

ITALIAN POTTERY to make any tea-time pleasurable, and a good thought for a bride who'll live in the country. Hand-painted set of twenty-three pieces, service for six, $50. Carol Stupell, 507 Madison.

**ZIRCON RING**

**puts stars on your finger!**

Three large and radiant Zircons form the sparkling center of this fabulous ring. And for a sophisticate touch, side settings in stones of ruby red, sapphire blue, emerald green or crystal white! **$48**

*Price includes fed. tax. Mail orders promptly filled. Write for free catalog V.*

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Fine Irish linen, cooled with matching mesh. In Navy, Toast, Black or White to be dyed to match your colour whim. Also, a charming linen handbag in colours or Dyeable White—$15 Mail orders filled.

John Barclay, INC.

A MACKEY STARR ORIGINAL

1707 Walnut St. Philadelphia 3, Pa.

*FOR NOW*

*. . . and forever*

Three handsome jars of exceptional rum-flavored preserves. Gift-wrapped together with bright-colored plastic butter dish you will use again and again.

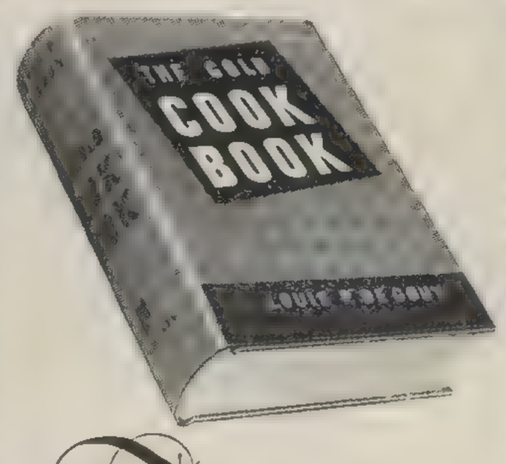
**Something old**—*the luscious fruit preserves*
**Something new**—*the fine rum flavor*

Now happily wedded preserves: Plum 'n Rum, Peach 'n Rum, Blackberry 'n Rum. Order several—for yourself, for your friends. Butter dish comes in red, blue, yellow and white. Price **$1.00** *postpaid.*

*Sorry no C.O.D.'s*

**C. R. NEWMAN CO.**

555 Graham Ave. Brooklyn 22, N. Y.

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of real hair. Prices per dozen post paid
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*FRINGE shape 20¢ more per dozen
mail correct amount with your full name and address to
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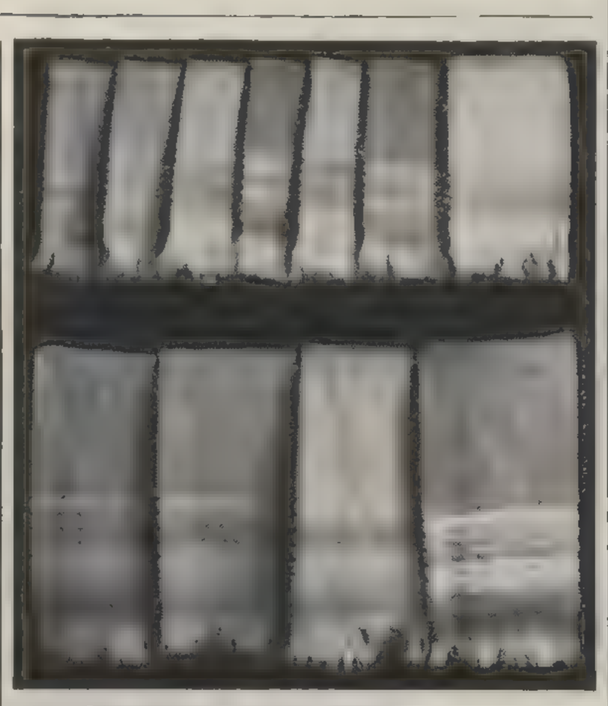

***RAINBOW STRIPES*** on petal-soft fringed Terry Towels. Pastel backgrounds in *blue, green, gold, orchid, tan, pink, peach, black, red and white.*

Finger tip size, 10 x 16, 50¢. Guest size, 12 x 20, 75¢. Add 15¢ for mailing, please.

Dorothy Rextrew

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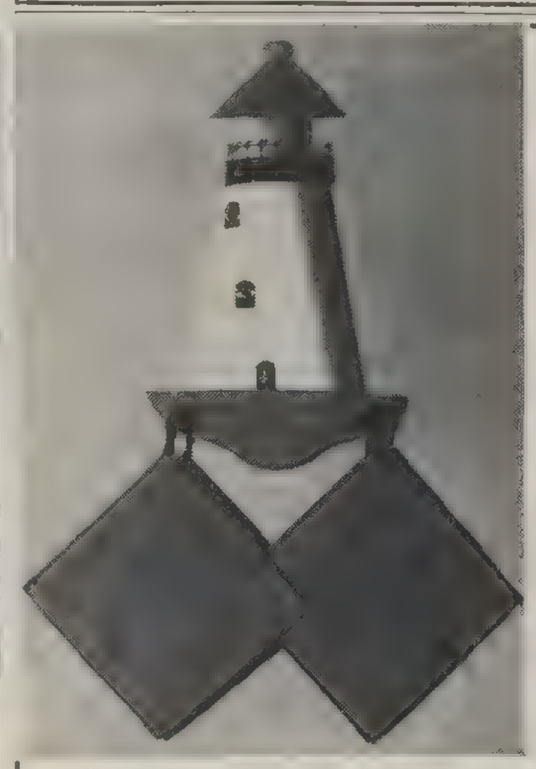
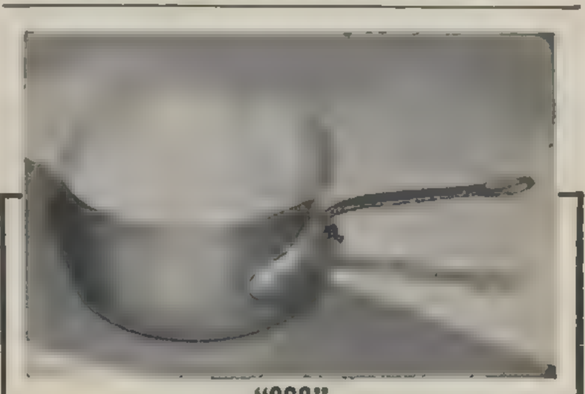


**LIGHTHOUSE KEEPER**

For your Pot Holders. In black and white with two "Beacon" Red Felt Heat-Resisting Holders. This authentic copy of a lighthouse is 12 inches overall. Complete even to its little railing. A smart new accessory for any kitchen. Boxed **$2.00** postpaid—No C.O.D.'s, please.

**OBERSHAW, INC.**

28 Monument Square Leominster, Mass.



"666"

**GLEAMING COPPER SAUCE PANS**

Copper sauce pans such as these should be an inspiration to anyone, whether to do your own cooking or merely to plan the meals. In addition to being cooking receptacles par excellence, these solid copper pans are highly decorative hanging in your kitchen.

All our copper pans have solid bronze handles and are hand lined with pure block tin, not electroplate.

For quality in copperware always look for the "666" stamped on the back.

| | | |
|---|---|---|
| No. 10V | ½ qt. | $3.40 |
| No. 12V | ¾ qt. | 4.25 |
| No. 14V | 1 qt. | 5.65 |
| No. 16V | 2 qt. | 6.95 |

*Postpaid. No C.O.D.'s*
*For larger sizes write for our leaflet.*

Bazar Français EST 1877

666 SIXTH AVE. NEW YORK

**For you, a hand-blended braid of fine, imported, real hair**

**$12.50**

**MAIL ORDER ONLY:** Victor Vito styled braid, 20" long, hand-blended to match your own hair. Enclose ample samples of your hair. Snip close to scalp from top, side, back to assure perfect match. Coiffure above uses two regular braids ($12.50 each). Regular braid, $12.50. Extra thick braid, $18.00. Enclose check or money order. No stamps or C.O.D.'s please. Booklet, "25 Ways of a Maid with a Braid", by Victor Vito, included with order.

*New York City residents add 2% sales tax to remittance.*

**Tresses** MAIL ORDER ONLY, DEPT. V-11, 5 E. 57th ST. NEW YORK 22, NEW YORK

BONBON $18.95
A NEW DESIGN BUILT ON A'TALL GALS' LAST. ...THE KIND OF A GO-EVERYWHERE CHARMER YOU ASK FOR...
EVER SO NICE IN BLACK SUEDE.

**SHOECRAFT**
**603 FIFTH AVE. • NEW YORK 17**
All sizes 2½ to 12 • AAAAA to C
8½ 9 9½ 10 10½ 11 11½ 12 add $1
Mail orders filled • Booklet V • Charges

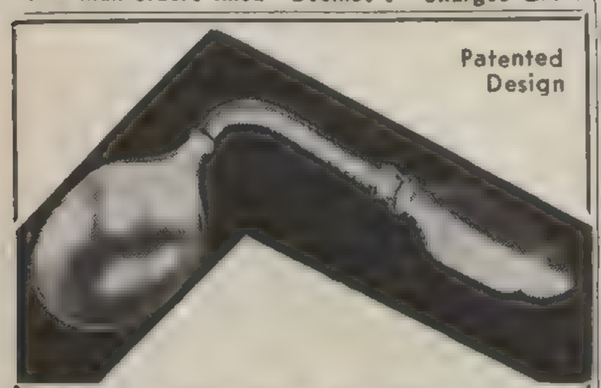
**DAINTY BEAUTY DISPENSER FOR COLD CREAMS**

Something new for women who like nice things. Holds your favorite cream always ready for use. A light finger pressure and up comes the cream in the exact amount you want. No waste, no fussing with lids or jars. Made of durable plastic. White, yellow, pink, green, dark and pastel blue. A different color for each cream!

*$1.00 each post paid— state color desired.*

**BEAUTY DISPENSER (I-ODORAL, INC.)**
285 Corliss St. Pittsburgh 20, Pa.






**ENCOURAGE CHILDREN TO "GO RIGHT"**

This ingenious right angle spoon helps a child develop good table manners easily and naturally, without irksome correction. The spoon, which is sterling silver, can be used only with the right hand. Exclusive with Rhea McAllaster. Price including Federal Tax and mailing charges.....$7.00

(Send for FREE illustrated folder)

*(Add 2% Sales Tax on New York City orders)*

RHEA McALLASTER, 113 East 39th Street
Dept. V-6, New York 16, N. Y.
Please send me ..... right angle spoons at $7.00 ea. Enclosed $..... in check ☐, money order ☐.
*Sorry no C.O.D.'s*

*Name* .....
*Address* .....
*City* .....*State*.....



**JUST IRON ON PERMA-NAME TAPES**

**NO SEWING • SAVES HOURS OF TIME**

**Order Now For Your Boy Or Girl Going To Camp**

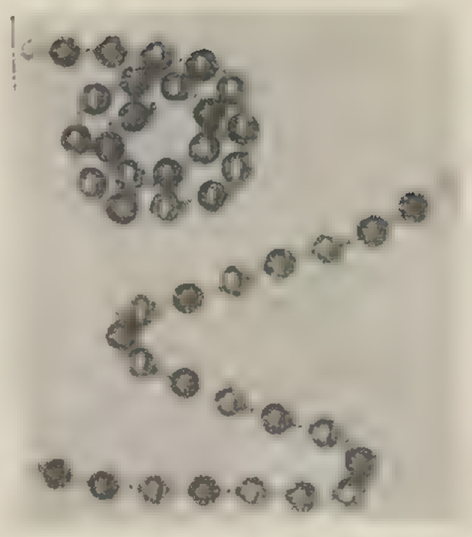
Actually becomes part of the garment — can not tear, rub or wash off. Ideal for labeling campers' and school outfits. Tapes individually cut and boxed. Black ink — White tape.

**$2 FOR SIX DOZ.**
**12 doz. for $3**

Print name clearly No C.O.D.'s

**TRANSPARENT PRODUCTS CO., INC.**
Dept. V2 324 East 24th Street, New York, N. Y.

# Shop



IRIDESCENT beads, cool and shadowy and a total new look with dark summer clothes. These, on a silver chain, were designed by Natalie Carpenter; are $8.50 and you can buy them at Lenthéric Salon, 673 Fifth Ave. To wear with them, Lenthéric's "Dark Brilliance" perfume.

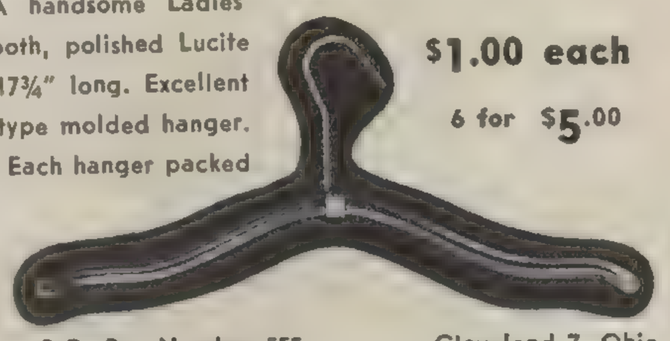
SLIPPERS which will tuck into the smallest corner of a suitcase. Hand-quilted in blue or pink rayon satin, with canvas soles. In small, medium or large, $4.50. Susan Jay Gifts, Inc., 302 E. Fordham Road, New York 58, New York.

MIEHLMANN

POUCH which is a veteran traveller; has the basic requisites for grooming. Made of rayon taffeta in various colours with waterproof lining. $6.85 postpaid. The Handwork Shop, 264 Boylston Street, Boston, Massachusetts.


★ **HAND-FABRICATED HANGER** ★

*Your* most important accessory. A handsome Ladies' Garment Hanger made of clear, smooth, polished Lucite with a plated metal hook. ½" rod—17¾" long. Excellent workmanship. Preferable to the usual type molded hanger. Worth double the dollar we're asking. Each hanger packed in individual box.



**$1.00 each**
6 for $5.00

*Cash, check or money order only. No C.O.D.'s.*

**LUCITE HANGER CO.** P.O. Box Number 555 Cleveland 7, Ohio



**NEW LIFE for WORN COMFORTERS**

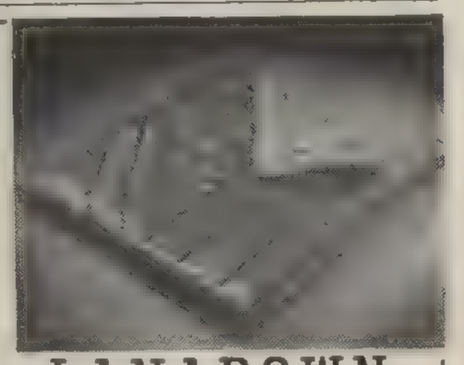
They can be luxuriously recovered and made factory-fresh by our exclusive process. Also blankets re-bound.

**WHY "LANAFUR" (U.S. Pat. #2348807) IS A SUPERIOR COMFORTER!**

• Has 3 pounds of filler, consisting of rare furs intertwined with fine virgin wool • Won't shift or become lumpy after years of use • Lasts a lifetime . . . always full and fluffy.

Compare "Lanafur" with today's down quilts which contain an average of 1¼ to 1½ lbs. of filler, that shifts and sheds, and does not have the warmth of Lanafur. Feel, see the smartness, the superiority of Lanafur.

*Send by Express or Parcel Post.*
*Samples on request. Send for Free Booklet V.*



**LANADOWN**
516 Madison Ave.
New York City 22
PL 8-1940

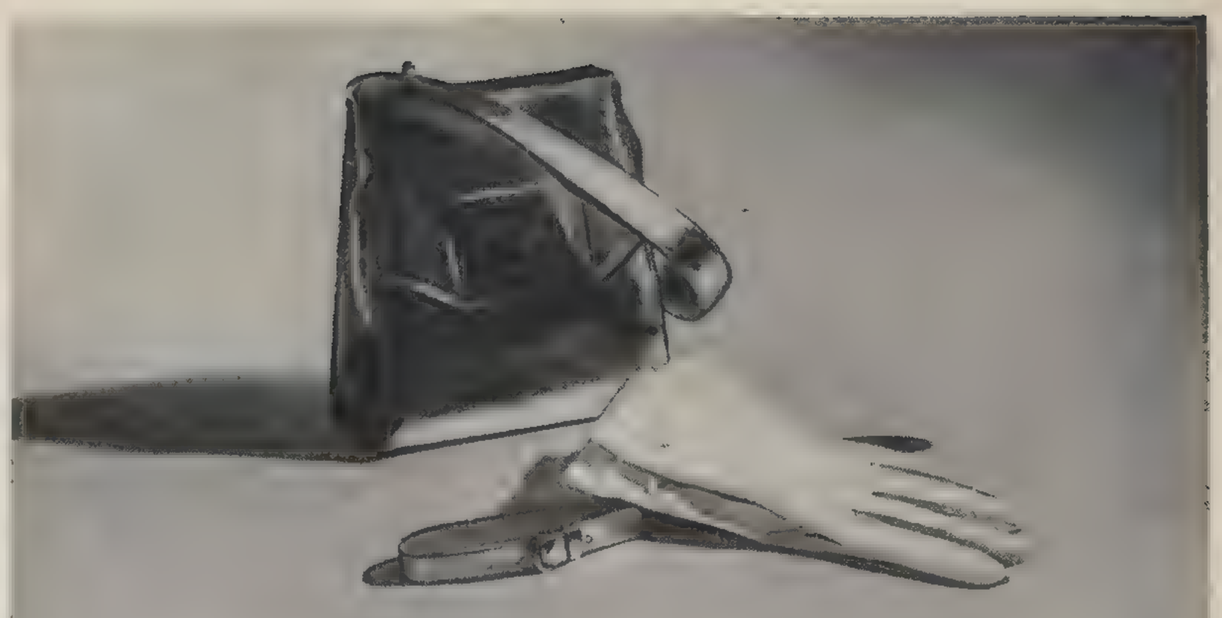
# Hound

*. . . views the summer scene*

SHOE REFRESHMENT. A good pair of shoes deserves the chance to live as long as possible; and the time, the money, spent in sustaining them is well spent. If yours are in need of restyling (closing the toes of open-toed pumps), repairing (a complete new sole or inside), refinishing (a whole dyeing treatment), send them to the B. Nelson factory, 10 East 39th Street. There, if the shoes need it, they will go through an entire assembly line, with experts at each stop along the way, and will come out with their own "New Look." The prices vary with the work, but Shop Hound happily finds them nominal. Added note: B. Nelson will also run your handbags through a similar alerting process.

THIS IS ALL ABOUT that charming skill—needlepoint. Both sides of it, the kind that you conceive but don't actually carry through with your hands; the kind you like to work on and for which you need direction. These are the chief concern of the Needlework Studio, Inc., 132 Morris Avenue, Bryn Mawr, Pennsylvania. There, designs on French canvas are made to the customer's order, after consultation with her—designs for furniture pieces, handbags, coats of arms, for her to complete. There, too, already stitched, are a few glasses cases, slippers, footstools, and others made to order.

EVEN the most wayward bus or taxi can find the Hotel Madison (15 East 58th Street), where Christian Frederic Jungst, the hairdresser, has a blissfully quiet, ever so pleasant salon. Though Mr. Jungst may be old-fashioned enough (and we admire him for it) to consider his customer's wishes above all, he is one of the few hairdressers you can safely give *carte blanche*, expect and get a coiffure as new and neat-looking as this summer's little hats. A fine restraint with curls is Mr. Jungst's forte: he always manages to create a soft and flattering coiffure which is easily kept that way, too.

The golden light of Summer . . .

New, this flash of gold kid in your hand, banding your waist . . . the boxy bag is 31.50, including tax; the wisp of a gold belt is 6.00 (and may be made to your order in cobra or capeskin, whatever color you choose). With them, fresh white or beige fabric gloves, 5.50.

MAIL AND TELEPHONE ORDERS PROMPTLY FILLED

GEORG JENSEN INC.
Fifth Avenue at 53rd Street • New York 22

Dare the Glare

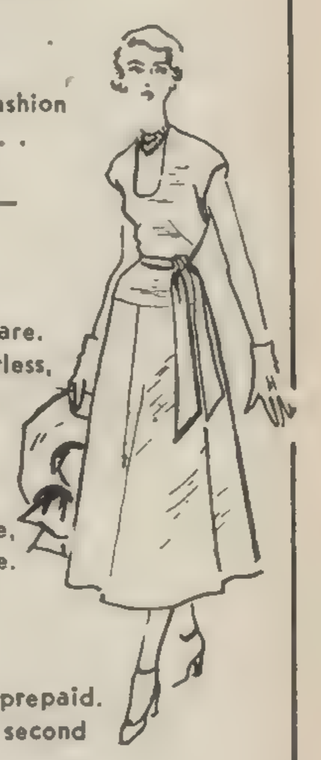
with a pair of Macbeth Glacial Blue Lenses (exclusive with Purdy's), Cloud-soft sun protection and, in our famous Juno frames, "eye-deal" for flattery.

$15. with glacial blue lenses
Ground to your prescription slightly higher.

*Write for Folder "FASHIONS IN EYEWEAR"*

PURDY OPTICIAN
CREATOR OF EYEWEAR STYLES
506 MADISON AVE. • NEW YORK

SUMMERTIME LINES

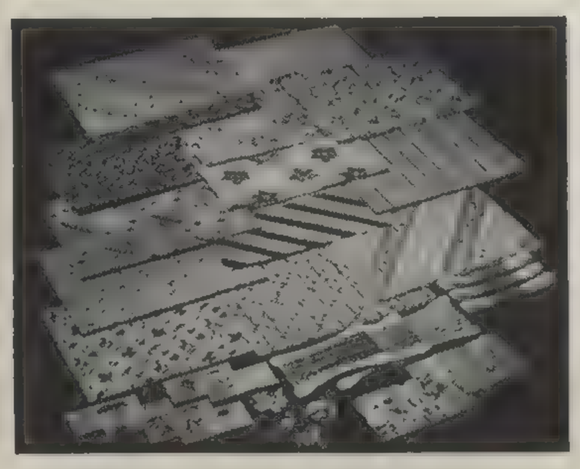


Dress that makes a fashion point of simplicity . . . designed in cotton shantung for summer—for you.
Fitted bodice, smooth hip yoke, skirt with modified flare. Sleeveless, and collarless, it's unbelievably cool. Long sash tacked in back, ties in front.
In clear summer blue, pink, yellow, or white. Sizes 12, 14 and 16.

Price—$12.95.

No C.O.D.'s. Postage prepaid. State size, first and second color choices.

"LAURIE DRESSES"
P. O. Box 184
Philadelphia 5, Pa.



LOOKING FOR SOMETHING?

If you have ever done some last minute hunting (in vain) for something pretty to wrap a gift, then you know that having our Wrap-Kit will be a blessing in disguise. Just imagine having 10 decorated sheets of paper, 1 sheet of metal foil, 3 sheets of plain white, 66 assorted metal foil seals, floral seals, and enclosure cards, and 6 packages of ribbon—all in one gift box. Once you have it—you will never be without one. A *must* for every home and office.

$1.50 for complete Wrap-Kit
*or* 4 Kits for $5.00
*Postpaid — sorry, no C.O.D.'s*

*Carla Jill Studios*
*"headquarters of the unusual"*
Northport, Long Island, N. Y.

**An ice time** is coming to the girl who gets this plastic-cased watch on a heavy gold-plated bracelet. One day she will wear it on her wrist, another on her lapel and still another on her belt as a fob. For all its fragile air it is practically indestructible, and a dependable timekeeper. $38.50 including tax. Tourneau, 431 Madison Ave., at 49th Street.

STYLE . . . AND A TOUCH OF GENIUS

Trix-y

**In white suede gay with lacing in 4 vivid Mexican hues or all white, blue or black suede without lacing. Also blue or red calf; gold kid . . . . . 16.95**

***Matching Bags***

***Mail Orders—Add 25¢ for Handling***

J&J Slater

575 Madison Ave., New York
57 East Putnam Ave., Greenwich
584 Central Ave., East Orange
1511 Connecticut Ave., Washington

Exquisitely Designed

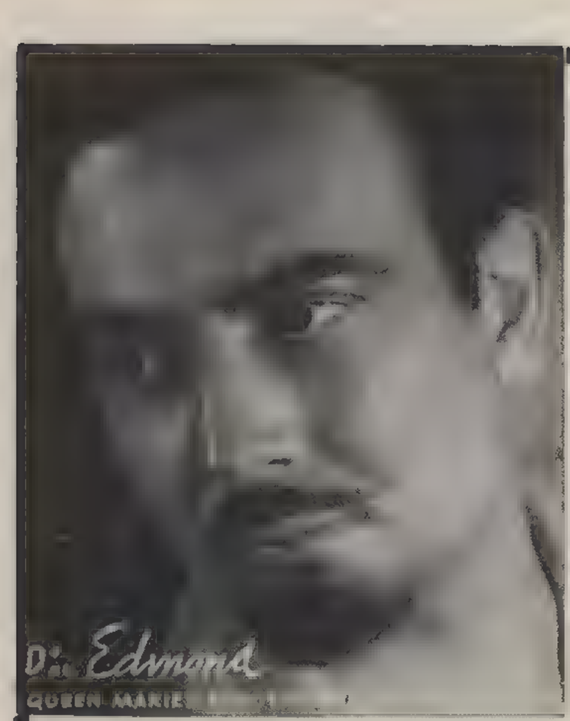
Silver Cigarette Holder

For a beautifully appointed table these heavily silver plated cigarette holders by DODGE INC. are sure to add a finishing touch. A gift certain to be appreciated. Attractively gift boxed.

$4.80 each (Fed. Tax included) Postage prepaid, no C.O.D. Calif. residents add $.14 tax each
9.60 pair

All orders filled promptly

SPENCER ORGELL
410 No. Rodeo Drive, Dept. V
Beverly Hills, California




**According to Dᵒnu Edmond**
every woman has from 2 to 14 natural swirls. Before he cuts he studies your cowlicks. The result is hair that behaves. The general line of the coiffure is dictated by the contour of head and face. Haircut, shampoo, and wave, $10.

**Dᵒnu Edmond, Hair Coloring Expert,**
*will match your personal formula to take along wherever you go. It can be applied carelessly and in 20 minutes, to your amazement, your hair will be expertly colored. Formula to take home—**$7.50.***

**Dᵒnu EDMOND**
**8 EAST 56TH STREET NEW YORK 22 TEL.: PLAZA 8-2511**
*Entire building devoted to Beautifying Women*


# Shop

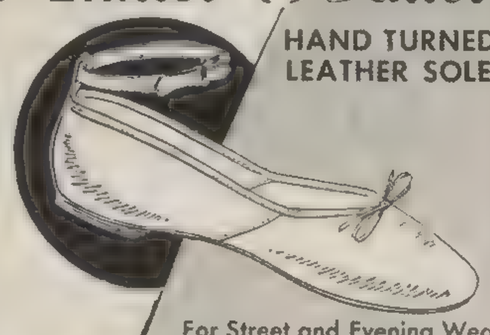
GOURMETS' SEASONING. A reed basketful of peppers and salts to flavour your favourite dishes. Onion, garlic, French celery salts; cayenne, black, white, and paradise peppers. $2.25 postpaid. To be bought from the Salt and Pepper Shop, 445 East 86th St., N. Y. C.

MIEHLMANN

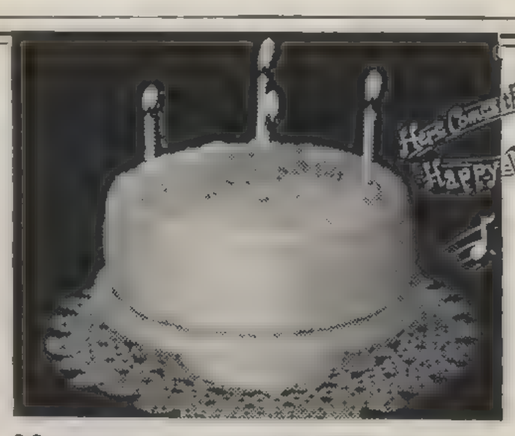
PRESENTS UNLIMITED is a free shopping service which buys almost anything for anyone. Examples—a rare Ming vase, a battleship from our War Assets Administration for a South American Government, a gold and silver flask given to Whistler by the Tsar of Russia. At its headquarters in the Hotel Plaza, Fifth Avenue and 59th Street, you will find many one-of-a-kind presents culled from everywhere (well, *almost* everywhere). There, too, a staff of experts, under Miss Alla Kent. Other inclusions—a shopping help for brides, a decorating service, even a real-estate service.

**ANTIQUE STERLING BRACELETS**
**$3.50** *Post-paid check or money order*
Made from **YOUR** old Silver Napkin Rings. A cherished heirloom for daughter, granddaughter or self. Gift boxed. To remove name or initials, add 50c. Sterling chain & catch, $1.50. 14K Antique Gold-plating, $2.50.
**LITTLE GREY GIFT SHOP**
DEPT. 2V
*Antiques, Bought, Sold, "Swapped", Repaired.*
1350 Madison Ave. (95th), N. Y. 28
ATwater 9-4020

*Anklet Ballet*
HAND TURNED LEATHER SOLES



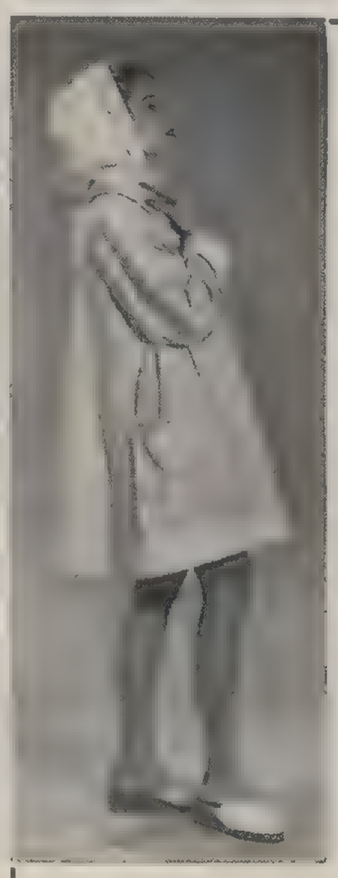
For Street and Evening Wear. Fully Lined Genuine Leather Soles. Fashionable Featherweight Construction. Two-lift Leather Heels.
WHITE SATIN . . . $7.50
BLACK, WHITE, BEIGE or RED KID . 7.50
SILVER KID . . . . . 8.50
GOLD KID . . . . . 9.50
Satin Dyed to Match Your Sample $1.25 Extra
*Mail Orders Filled add 20c Postage*
*Write Dept. "A"*
Selva
THEATRICAL FOOTWEAR MANUFACTURERS
1607 BROADWAY • N.Y. 19



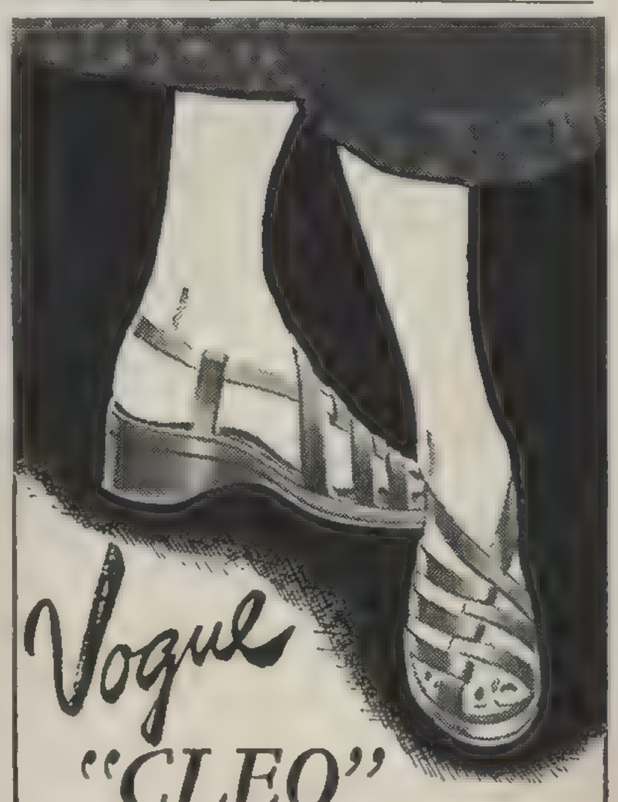

**Have your CAKE and MUSIC, TOO!**
**Delight your party guests with this MUSICAL CAKE PLATE that tinkles the Birthday Song* while the cake revolves! It adds so much to the gaiety of every occasion. Durably made of metal with white enamel finish—fine Swiss music box movement. Send check or M.O. for $7.95—please, NO C.O.D.'s.**
**or the Wedding March*
**SWISS COMMERCE, Inc.**
17 West 57th St., New York 19, N. Y., Dept. V

*New Life to*
SUEDE COATS AND JACKETS
CLEANED • TINTED • REDYED
HANDBAGS
Alligator • Leather
GLAZED • RENEWED • REDYED
GLOVES • Suede • Kid
All Colors
CLEANED • RENAPPED
TINTED • RESHAPED
$1.00 PAIR
DELIVERY SERVICE IN MANHATTAN PL 3-0470
Leathercraft Process
1052 FIRST AVENUE at 57th Street NEW YORK 22
MAIL ORDERS DEPT. V

**INITIALED LIGHTER IN BURNISHED BRASS**
Your initial, hand engraved on the solid brass case of this guaranteed lighter. Windproof and non-tarnishable, it is an outstanding accessory for pocket, purse, or table. Order today for prompt delivery. No C.O.D. please.
**$1.50 each POSTPAID**
**POSTMAN PLACE**
Box 3446, Dept. 12
San Francisco, California



marvelous
**JACQUARD TERRY COAT**
Beachcomber's prize! Full-flung coat with dramatic hood and deep, catch-all pockets. In a delightful array of ten colors and white. To order, give height, size, weight. **$35.**
Platform scuffs to match..**$4.50**
ROBECHANELL Original
KERGE'S IMPORTERS
568 MADISON AVENUE, NEW YORK 22, N. Y.



*Vogue*
"CLEO"
Classic sandal in sparkling Gold, Black, Red, Green, White or Multi-Color. They're fascinating...They're flattering! Sent Prepaid or C.O.D. $3.99
The VOGUE SHOE CO., Inc.
2135 E. 26th St., B'klyn 29, N. Y.
*Mail Orders Only*

# Hound

*. . . views the summer scene*

SALUTE to summer. A winged beret to wear with your dark city silks, pale country cottons. This one, toast-coloured straw and black feathers, dotted with black veiling. Made to order, $45. Mary Goodfellow, whose new shop is at 600 Madison Avenue, New York.

THE ALL-OVER hair picture (yours, that is) can change to whim or the shape of your hat if you invest in one or more hair pieces created by Sylvia at her 515 Madison Avenue salon. Primarily, Sylvia designs complete transformations to cover serious hair problems, but little clusters of side-curls or an occasional bang, braids, and chignons are made as delicately and with as much expertise as a fine Swiss watch—work just as well. Tiny combs secure the hair pieces to your own hair; careful matching and blending, plus contour considerations, make the merger impossible to detect!


## *for poise on the beach*

***Paris designed bathing suits, with built-in Berlé Delineators***

*Select from a complete collection of one-piece and combination suits—all designed to support and mold the bosom, smooth and control the hips. Choose your fabric and colours—and the corsetieres and seamstresses at the New York salon of J. Berlé will custom-make or custom-fit your choice to the individual requirements of your body*

*Left: Firm control for the well-developed figure. Beautifully cut. Light and comfortable. Custom-made to your measurements.*

*Right: Delineator Top for masterly control, minimum coverage. Worn with smartly tailored shorts, or with circular skirt plus briefs.*

**26 West 58th Street** J. Berlé **New York 19, N. Y.**

## *THE GARDENIA LADY presents . . .*

An unusual brooch of tiny sea shells arranged to form a delicate, creamy gardenia. Dozens of shells were carefully selected for their special size and satin-smooth finish. A perfect gift for bridesmaids . . . the favorite of every discriminating woman.

Price **$6.95** *tax and postage included. Check or money order; no C.O.D.'s.*

Designed and personally created by

**LUCY ANN BERRY**

P.O. Box 345 Fort Lauderdale, Florida

## COMPLETE CHAIR AND SOFA PROTECTION!

The famous "Slip-On" Transparent Plastic Semi-fit Slip Covers made of the new, durable, FIRESTONE VELON Clear Plastic Film . . . fits any club chair, wing or barrel chair, or sofa. Easy to slip on and tuck in—sturdy construction. PROTECTS against liquids, dirt, dust, grease, etc. Damp cloth cleans immediately—no cleaning bills. Kiddie-proof—Pet-proof! This is a real buy for smart shoppers!

**CHAIR COVER $3.75** ppd. *specify club, wing or barrel*

**SOFA COVER $5.75** ppd. *specify size 76" or 84"*

**10 DAY MONEY-BACK GUARANTEE!**

Send cash, check or money order (C.O.D. charges extra)

**PURATEX PRODUCTS CO.,** Dept. "V", 38 East 21st St., N. Y. 10, N. Y.

**your SHOES made longer wider or re-styled by**

## NELSONIZING

Your shoes made longer or wider *permanently—and not by stretching* by a 69 year old factory. Shoes re-made, repaired, re-styled, dyed, re-fitted, etc. by famous Nelsonizing methods.

Write for Free Booklet VG

**SPECIAL HANDBAG DEP'T!** Handbags re-made, re-styled, like new.

**B. Nelson Co.**

EST. 1879 • WE MAIL EVERYWHERE

Main Office

10 E. 39 St., N.Y. 16 • MUrray Hill 9-4466

WHITE PLAINS • HARTFORD • JAMAICA

BROOKLYN • NEWARK • NEW YORK

## *Non-Slacks*

Cut to fit and flatter the smart woman who wears them . . . because the "slack" has been removed. Designed precisely for a woman's figure, in all wool white gabardine. No pleats, pockets or mannish details. Belt is curved in back to prevent bulk. Darts in back only, in line with the trouser creases for a long, smooth look. Slide fastener at side. Cut-away at the ankle, or plain.

Price—**$29.95** a pair.

**NON-SLACKS**

P. O. Box 1569

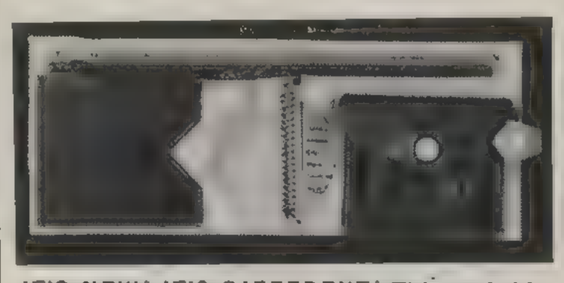
Bakersfield, Calif.

Sorry, no C.O.D.'s.

*(Calif. residents add State sales tax.)*

## FLORESITE

**the newest *Vogue* in WALLETS**



**IT'S NEW! IT'S DIFFERENT!** This washable White Alligator grain with Red Calf grain Wallet should have a place in your summer handbag. Beautifully and skillfully made of a new pliable plastic that looks and feels like the finest leather, the **FLORESITE Wallet** not only has oodles of room for your paper money, plus a large change purse, but its Removable Pass Case holds 8 cards, licenses, snapshots, etc. A real **$5.00 value!** Can also be had in Red, Cherry, Green, Navy, Tan and Brown or contrasting colors, in Alligator or Calf grain. When ordering, state color or combination of colors and grain desired. **FLORESITE Wallets** make ideal gifts!

**$2.50** Postpaid

**EXTRA! If you act promptly, we will include a secret pocket for big bills.**

**FLORESITE MFG. CO.**

**524 New St. • Allentown, Penna.**

## from town to shore

**$3.49** POSTPAID

Our versatile CUSHIONED-SOLE sandal! The straps wrap a la Grecian sandal, or as an ankle strap. In a spectrum of colors—gold, black suede, red, green, powder blue, pink, yellow beige, and white leather. Sizes 4-9.

**CASEY'S BOOTERY**
**1929 Broadway, N. Y. 23, N. Y.**

Please send me ..... pair(s) "From Town to Shore" sandals at $3.49 per pair. Size ..... Color .....

Name.....

Address.....

City.....State.....

☐ Enclosing Check ☐ Money Order

*Sorry, no C.O.D.'s*

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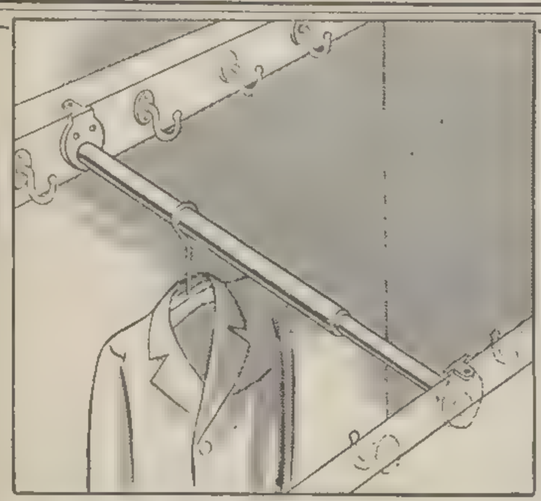

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# Shop Hound...

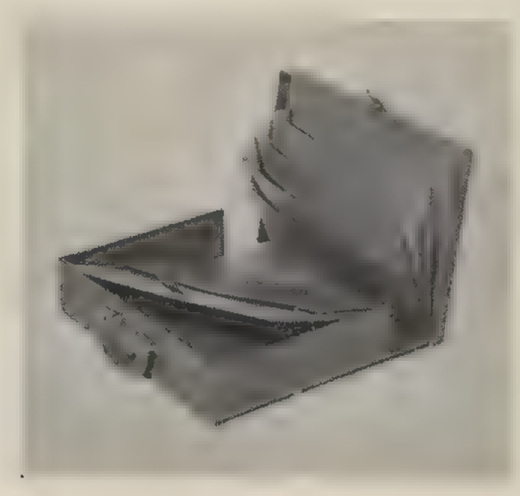
Nice for a traveller, nice on a bureau, this small sturdy box has two points to note. Point one, the nail-kit for a well-tended hand. Point two, the roomy stud box under the tools, which will house all your studs, cuff-links, tie-clips. It is made in tan or russet leather. $12.95 tax incl. Leeds Luggage, 545 Fifth Avenue, New York City.

*Above:* Shaving-brush stands which keep your brushes in fine working order. The larger will hold almost any size brush; is made of stainless chromium; the price, $5. The smaller comes with its own brush, made of badger and simulated ivory, by Kent of London. $30. F. R. Tripler, 366 Madison Ave.

Nothing is quite as cooling, in summer, as the look of a long ice-filled drink. These crystal glasses, taller than the average highball, were made for all the pleasant crushed-ice drinks of hot days—collins, punches, minted tea. $15 for a dozen. From Plummer, Ltd., 734 Fifth Avenue, N. Y.

MIEHLMANN

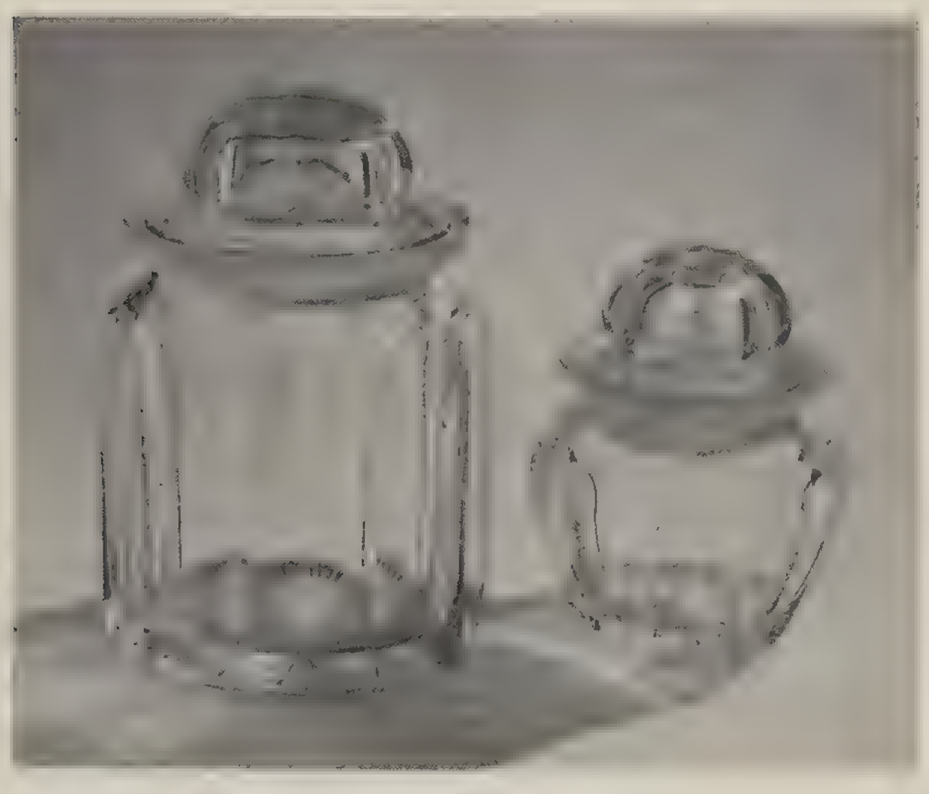
*Left:* Two bases of a luggage wardrobe. A one-suiter (which holds far more than that), $69.50 plus tax, at Dale Fifth Ave. A diplomat's case (wide-open view at right) for papers, overnight things. $45 plus tax. Marré Kahler, 130 E. 59th. Both by Tommy Traveler in cowhide.

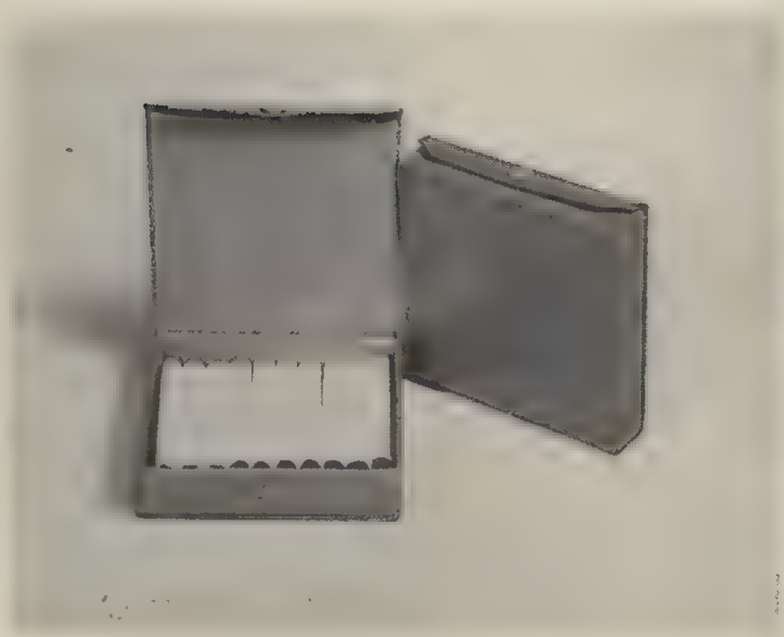


# follows the men

In the sometimes not-too-spacious quarters of a bachelor's apartment, this china mug (and its brothers) serve a dual purpose. The first, the obvious, that of holding cold beverages: beer or ale. The second, that of holding hot soups, particularly at a buffet supper. Made to order with any emblem you wish. $5.50, Plummer, Ltd., 734 Fifth Ave., New York City.

Crystal humidors, a good way—a summer requisite—to keep your pipe tobacco or cigars fresh. In the top goes water or wine to regulate the moisture content. The price, $6 for the small, $8 for the large. The place to buy them: Benson & Hedges, whose shop is at 435 Fifth Avenue, New York.





One of the best all-around cigarette cases there is. At home in the pocket of your favourite tweeds or dinner clothes; the more you carry it, the nicer it becomes. Made of natural pigskin, and very light weight. It holds a full pack of either long or regular cigarettes. $5. F. R. Tripler, 366 Madison.


For Father's Day–June 20

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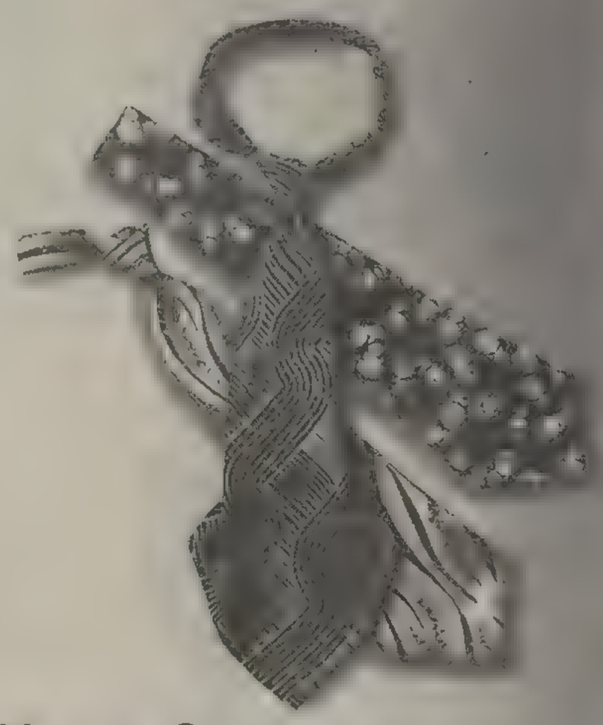

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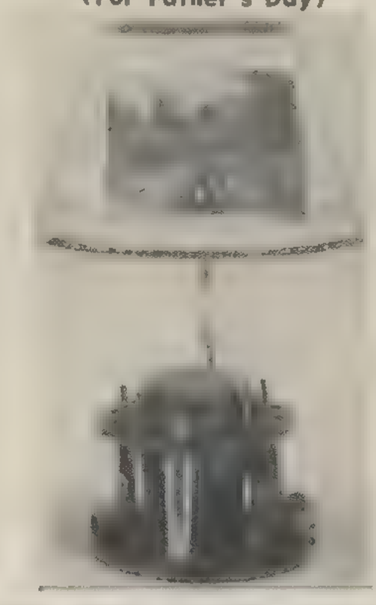

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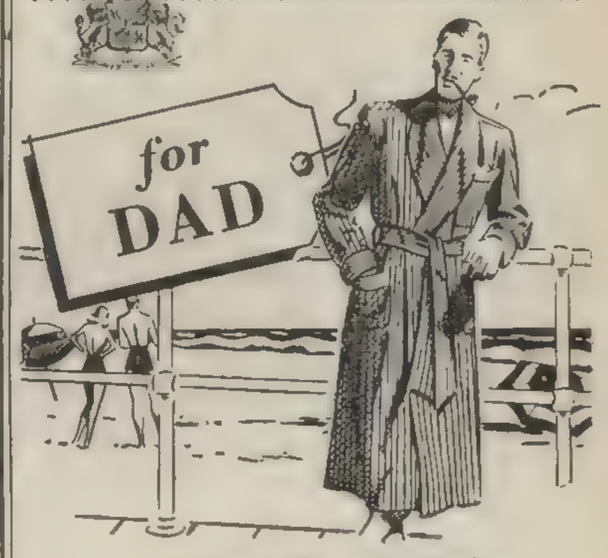


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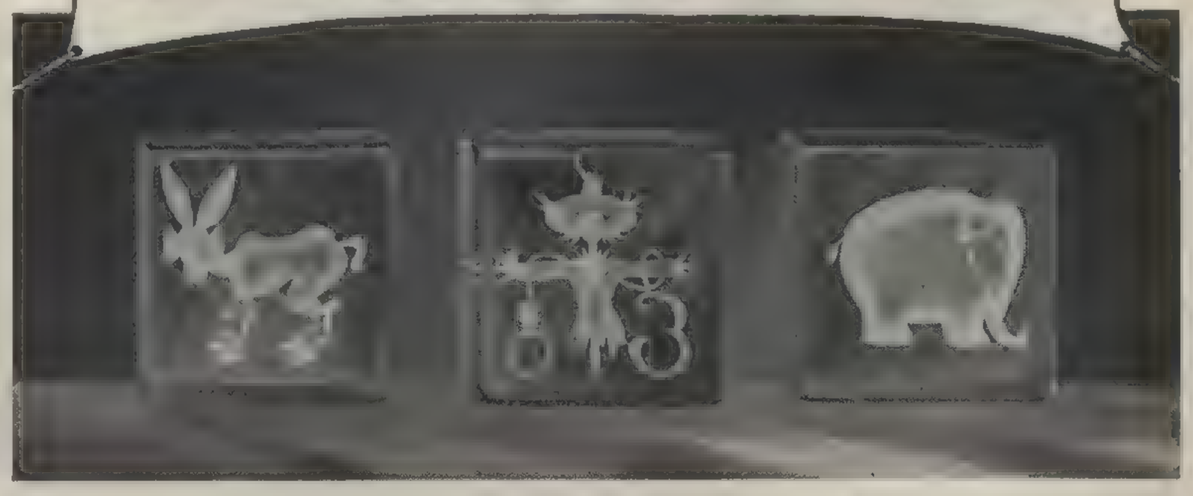

Sorry no baby-kissing or C.O.D.'s on this timely gift for that man of yours who takes his politics seriously (as he should!). These beautiful solid glass blocks with hilarious political caricatures add just the right touch of humor to the usual disruption of domestic tranquility. They're the people's choice as clever conversation-piece decoratives—as book-ends, paper weights, door-stops, and what have you? Styled and designed by Nihcrut. Mailed free and insured to any part of U. S., virtually a political hand-out at $5.95 per pair of any two. Size 5x5x2½ inches each.

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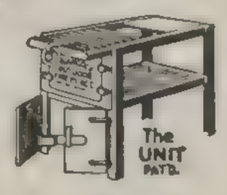


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# Shop Hound . . .

According to Joe Carter, beer is the best after-golf drink, and one of the coolest-looking ways of serving it is in these mugs. They are made of crystal, hold about sixteen ounces. The price—$12.50 a dozen. From Plummer, Ltd., 734 Fifth Avenue, New York.

*Below:* A golf bag which weighs only a pound, has prongs to hold it upright even on a sloping fairway. Wonderful if you go around caddyless. Of aluminum; detachable canvas cover. $12.95 postpaid. Dennis Gifts, Box 541, Mt. Vernon, N. Y.

If you want to buy a pipe for husband, brother, uncle, or father, this one is sure to please. (Our authority—Joe Carter.) London-made, it is plum-finished Algerian briar with a 14-K gold band. $15. To be bought at Benson & Hedges.

Mint-julep glasses which frost in a way that would make a Kentucky Colonel proud. Made of heavy silver plate on a copper base and $8 each, tax inc. (Sterling silver ones, $27.50 each.) From Plummer, Ltd.

The sort of bag which will take you anywhere for a spate of ten days. Called a two-suiter, it will carry those plus extra slacks, linen, shoes. Tan cowhide, Amelia Earhart Luggage. $102.50 plus tax. At Lord & Taylor.

# follows the men

Flat fifties, having vanished from the smoking scene for so long, have returned with their tin containers, their tinfoil inside. Nice to take on a summer's cruise, to keep at a beach house. Parliament cigarettes, with filter mouthpiece, from Benson & Hedges.

Women aren't the only ones who can have the comforts of home while travelling. The proof, this case which comes neatly full of men's essentials, packs flat in a suitcase. To be bought in either pigskin or cowhide. $17.50 tax inc. Leeds Luggage, 545 Fifth Avenue, New York.

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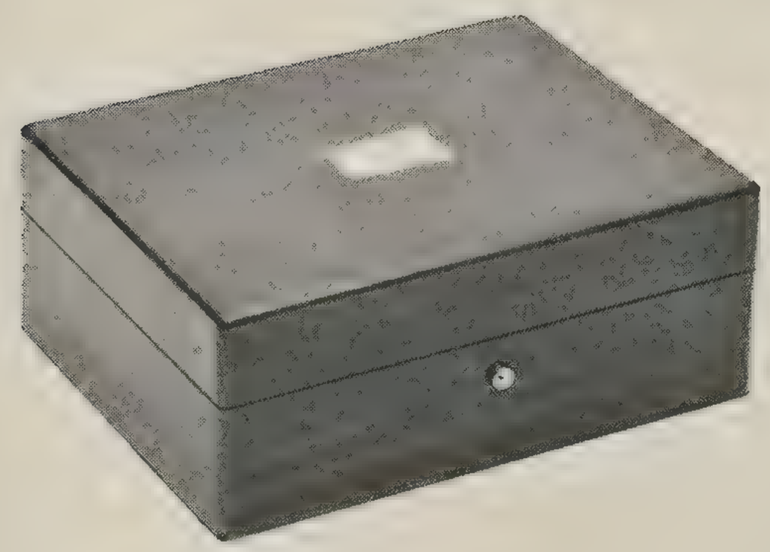

Handsome chest for cigars or tobaccos. A sturdy humidor which should last a life-time; is metal-lined to insure the correct amount of moisture. You can buy it in walnut or mahogany, $75, from Benson & Hedges, 435 Fifth Ave., New York.

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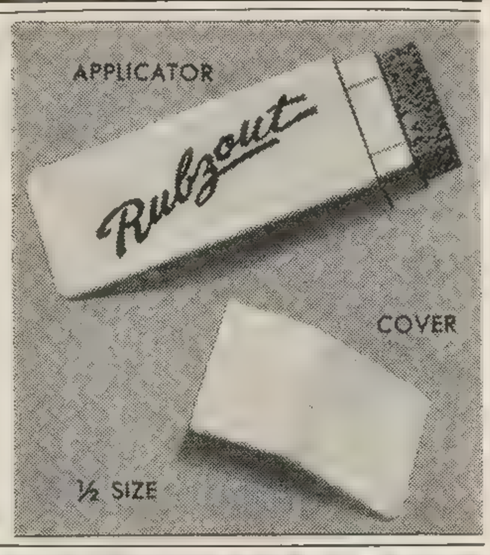

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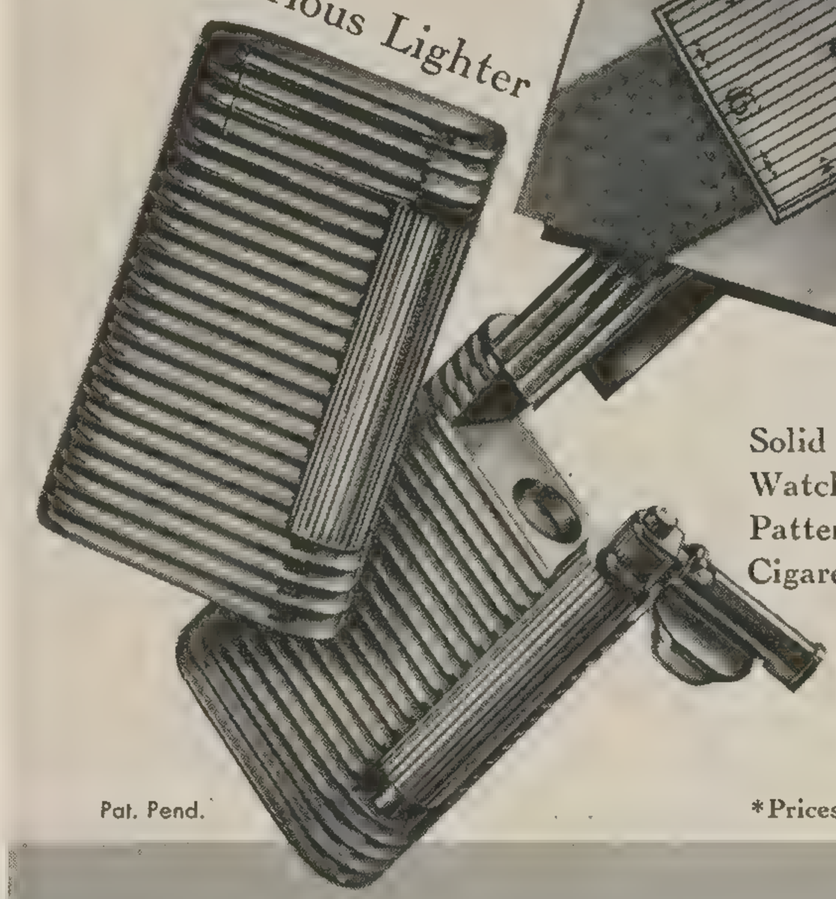
The Mysterious Lighter



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# VOGUE

*incorporating Vanity Fair*

## JUNE 1948, CONTENTS

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# VOGUE'S EYE VIEW

## *of the best-laid plans . . .*

RAWLINGS

COVER: *For half-light and later, a diaphanous dress in white organdie, the waist—a pretty trifle in grosgrain, blue, boned, high in front. Ceil Chapman design. About $75. Bergdorf Goodman; Frost Bros.: I. Magnin: The Blum Store. Lips, nails in Chen Yu's "Coral Fan."*

All during the bleak and busy winter, you plan earnestly: "Next summer, when the weather is divine, and the tempo lets down—*then* I'll have the strength and the energy to read Gibbon, to learn to sew, to bone up on my French."

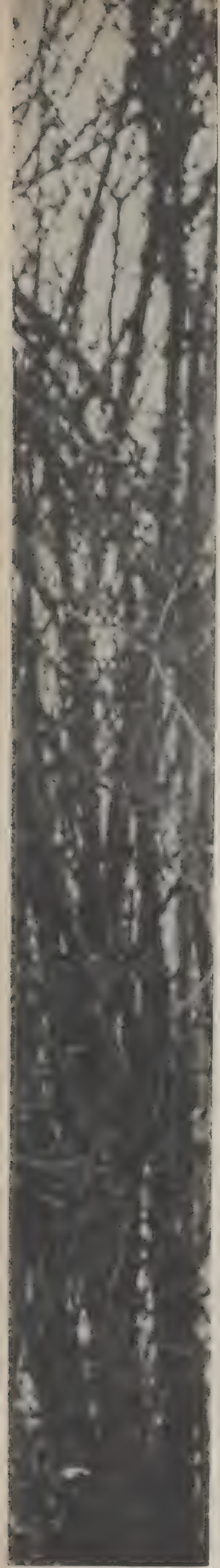
And you mean it. *Every* year you mean it. The prospect of those spacious golden days—all *empty!* Strong-minded resolutions rush to fill the gap. But in summer, nature, apparently, has a marked antipathy for that teeth-gritting kind of determination, and a sardonic eye for your fine resolves. Long is the year, she reckons, short the summer, and summer must serve her secret and specific purpose—which does *not* include jamming a year's Cultivation or a year's Accomplishments into a few brief weeks. Nature's program calls for a lull, some careless pleasures, and occasional will-of-the-wisp enthusiasms.

And one thing you can be sure of. If that's how nature wants it, that's how it's going to be. Take up your Irregular Verbs, go resolutely to your room and, as if according to some cosmic law, a car will pull up at the door, and Henry will be offering to teach you surf-casting. And in that moment, everything will go black. Judge, and the next thing you know you'll be ankle-deep in the cold, hissing surf.

Willy-nilly, nature slows down your activities in summer. Spreads a net of quiescence, and then, try as you will, *will* as you will, your best-laid plans are sent sprawling among the daisies. You develop an allergy to decisions. A gentle lassitude idles the hands, diffuses energy. And the mind retreats into itself, not to polish its intellectual facets, but to strengthen and deepen its understanding.

This is all to the good—the greater good. It's nature triumphing again, getting her way, as usual. Making her point: that summer is the time to bloom effortlessly, like the fields. To quiet the din in the mind. To become still. Receptive. Submit to the peace and benison of summer, and you will be rewarded. Your sense of wonder will return. Your values will shift, sort themselves, steady. And your thoughts will be a pleasure to think. For summer sweetens the mind.

Arriving—the dickey sweater, translated from the French. To wear outside, as above, or tucked into a skirt. Navy-blue zephyr wool jersey shirt, white wool jersey dickey. Vera Borea design. $25. Wool kilt, with underpants, $30. Both by Groblue, at Bonwit Teller.



FRANCES MCLAUGHLIN

# SUMMER DRESSING

At the British Foreign Office, our Washington, D.C., is listed as a tropical city in summer. So it is; and so, most of the rest of the country—brought to a boil for the next few months. But it has its fruits, our tropical weather, no small one being the kind of clothes we produce for its sun-struck days. Dressing simplifies, we know. And most women find themselves taking a pleasant flyer in colour, trying lines they've wondered about. For summer clothes, since they are not generally major investments, can become minor experiments in our looks. Cloth by cloth, line by line, women (via, of course, designers) have seen to a nice degree of coolth and a new degree of becomingness. *Even* men recognize thermostatic control possible in their clothes (see page 160).

But for most of us, summer dressing is not so much a question of finding something to wear, as in choosing the right thing for the right place. No one would make the mistake of wearing high heels and summer silk prints at a dude ranch; but shorts, worn on the golf course in Newport are just as offensive to the "proper Newporter's" eye. In New York City, the accepted coolness of summer black continues (see page 100). But varying with it, often out-numbering it, are the polished cottons, the bright linens and rayons that might once have appeared only in suburbia. And there is that fleet of ambivalents—the clothes that change from city to country in the twinkling of a commuter's eye. There is the necessity for a wrap of some kind in cities.

Out of town, each region has its own (and sometimes jealously insisted-upon) kind of clothes . . . clothes that are at once a custom and a commentary on the life lived in that place. If you know your ground, you will know when to wear shorts instead of a dress; for what dinner, evening dress is the only possibility; where and when it would look merely stuffy. But if you are moving into a new summer community for a week or month of summer, or the rest of your summer lifetime, and you've no advance agents to Intelligence-corps for you—dress like a reactionary until the nuances of that particular group are clear. This summer, the maillot, a safe, smart choice for swimming at any beach resort in America, would appear in Saint Tropez (see page 92) almost Victorian. In Bermuda, there is a legal limit to the shortness of shorts (see page 89). In certain Connecticut communities, you may need a dinner dress only once a week; in Newport, you might want a different one every night of the season.

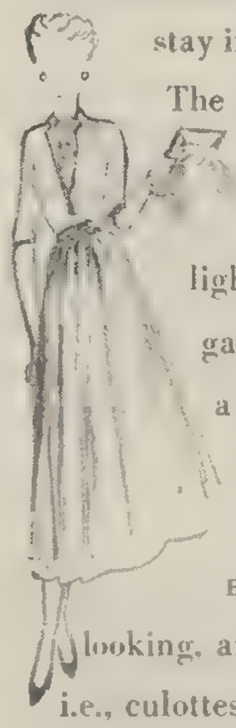
Wherever you go, dressing according to the local custom comes not only from a sound instinct for self-preservation, but can also be one of the nicest compliments you can pay to the place of your choice.

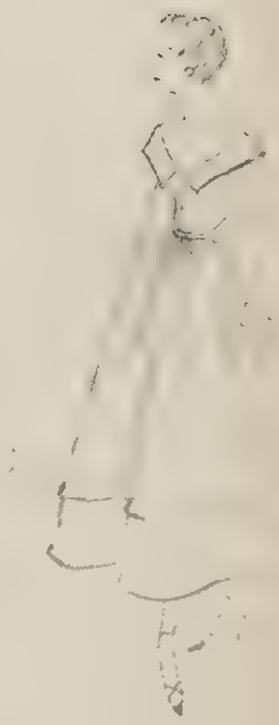
*Above:* Shirt, by Hart of London, in a newly perfected weave of cotton shirting, in a beige-brown mixture, with permanently stiffened collar and cuffs, $25; Bonwit Teller; Martha Weathered. The linen skirt, about $16; De Pinna. Bernardo sandals of black kid, $13; Bonwit Teller.

# SUMMER DRESSING: LOCAL FLAVOURS

Southampton seasoned simplicity

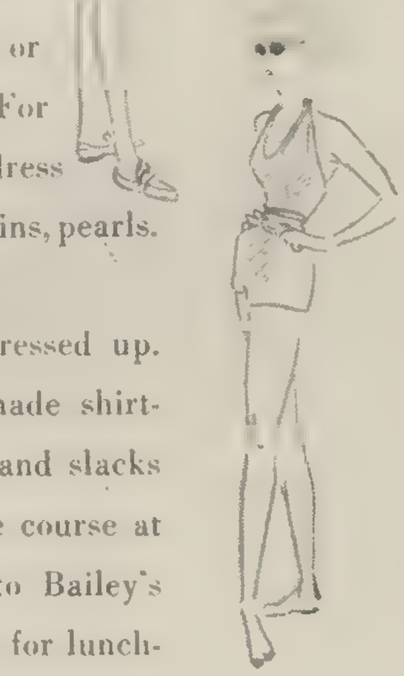
SOUTHAMPTON summer days concern themselves with the active but not rugged outdoors: golf, tennis, and as noon comes on, a complete migration to the Beach Club. Here, the women who eat at the casual, open-air stand stay in their slacks, shorts, or bathing suits under a probable jacket. The indoor lunchers stay in their cotton or linen day-long dresses, or add a skirt to play suits. For luncheons, afternoons, most cocktail parties: pale linens, unfrippery Shantungs, light-grounded prints. Southampton uniform; flocks of cardigan sweaters to wear over shirtwaist dresses. By night there's a steady call for dinner clothes, generally informal; dinner skirts or trousers, jersey tops, individual jewellery (check sketch); and one important evening dress for big dances.





Bermuda English restraint

BERMUDA dresses by strict definition: in proven, good-looking, and simple clothes. Bicycle trousers are a necessity—i.e., culottes, shorts not more than two inches above the knee (legal limit). The best shirts are the generic ones: *the* crew shirt, *the* tailored shirt, *the* dark jersey. Rememberables: a visored cap in the sun; a belt or shoulder bag aboard a bicycle. Tailored skirts, strict shirts by day, with handsome belts and sandals as sauce; cardigans for the sudden cools (musts), and a little tweed or flannel coat. In the evening, blouses and long cotton skirts, or Shantung-to-linen-to-cotton dresses (cf. sketch) easily suffice. For the few big dances: bouffant cotton, or the simplest dinner dress and perhaps a fur capelet. Jewellery stays basic—gold chains, coins, pearls. Bathing suits should be unexclamatory, preferably one-piece.



Newport casual, with care

NEWPORT residents have a knack of never *appearing* dressed up. Worn by day, every day: the very-well-made shirtwaist dress or a light classic suit. Shorts and slacks are rare: not allowed, for instance, on the course at the Golf Club. People go in dresses to Bailey's Beach, change back from bathing suits for luncheon. Most women wear agreeable cardigans thrown over dresses of linen, Shantung, crêpe, silk; in white or pale colours, or a small, unpresuming light-grounded print. In the face of utter simplicity, cut, fit, accessories double in importance . . . careful gloves, shoes, but no hat. A warm, pale coat is wanted; many dinner dresses; at least one great ball gown; a short fur jacket or stole.

FRANCES MCLAUGHLIN

# SUMMER DRESSING: LOCAL FLAVOURS

Stripes bending down the arms; navy-blue and white wool jersey; $20. Navy-blue wool jersey pants; $12. Bonwit Teller.

Connecticut commuter's ticket

CONNECTICUT is a point of reference. The clothes considerations of Connecticut really belong to a whole perimeter of inboard stations, week-end-junket distances from New York. The *best* way to dress for this generalized "Connecticut" is a *likely* way to dress for almost any summer territory . . . in the comfortable, the well-tended, the proven. The wardrobe attitude, in fact, has an English bias: good sports clothes, cared-for fabrics, the probability of dinner dress. Over a week end, you will be satisfied with a cotton shirtwaist dress; a tennis dress; shorts and a shirt or pullover; a bathing suit if you know that swimming is involved; and a dinner dress. Dinner dress may mean even the simplest cotton—but, in likelihood, it will be long. The sketch of an evening idea is printed, shawled chiffon: fixed fashion for the Saturday-blooming country club dances. Also in sketch, an alternate to the shirtwaist dress: checked cotton, cut down for the sun, appropriately jacketed for village shopping, luncheon at home. The native who grows things wears, in her own garden, tough denim pants, a halter top, moccasins, garden gloves; or a man's shirt, a cotton skirt, sneakers. Honest-to-this-year news are the substitutes for shirt-and-shorts photographed on these two pages. The fresh lines of the jerseys are translated from the French; the crafty white trouserings on the opposite page open out flat for simplest ironing.

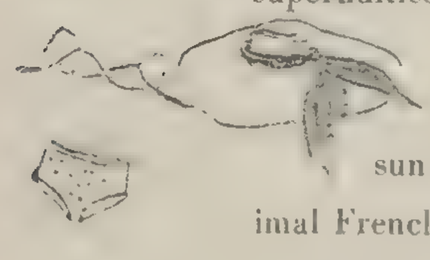
*Opposite:* The pants: one flat, clever piece (see page 166). By Majestic, in linen-y rayon; $11. McCreery's. Wool jersey, Vera Borea design. By Groblue; $25. Bonwit Teller. Straw basket: House of Italian Handicrafts. The automobile: an Oldsmobile convertible.

FRANCES MCLAUGHLIN

# SUMMER DRESSING: LOCAL FLAVOURS

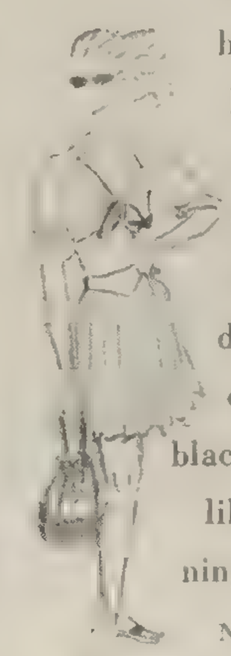
Maine. state of blue jeans

MAINE is a lovely big lazy state of informality. With the exception of Bar Harbour, where ladies do dress, the woods and hills, the rocky coasts and inland lakes, all call for blue jeans and a comfortable sweater, a T-shirt, a fisherman's hat and sneakers. Plus, because it's cool everywhere, a cardigan or wool shawl, and, since it rains often, a wind-breaker raincoat. The cinched-in trench coat sketched is a fine thing. When you go to dine with friends, you are likely to sit outdoors, on pine needles, for cocktails, and dine with a plate on your knees in front of an open fire, so a simple linen dress will be *dressing*. If you are a first-time visitor to Maine, you may even find yourself surreptitiously slipping off your earrings, dropping them into your pocket. For superfluities seem out of place in this sportsman's land of faded denim.



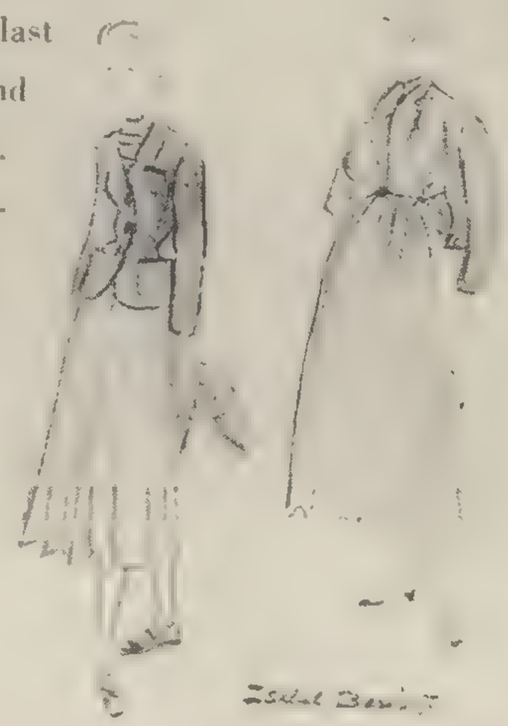
Riviera dress and undress

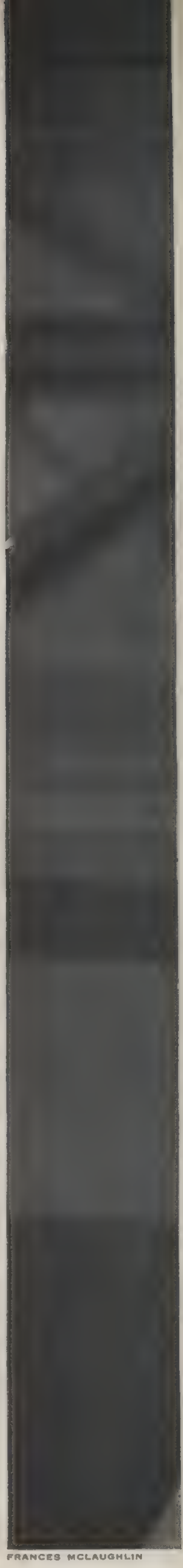
IN THE SOUTH OF FRANCE, the day's dressing may begin with one extreme, end with another. For the eleven o'clock sun and swimming at Eden Roc or off private beaches, the minimal French bathing suit (sketched, left, as still life). For daytime play, linen shorts, a cotton blouse—or pedal-pushers with a dark overblouse. For two o'clock luncheon, a relaxed little cotton or linen beach dress. Cocktails on the Carlton Terrace at seven in a ballet-length print or Swiss organdie, to wear on to dinner on a terrace, for dancing at the Palm Beach Casino. But for dances in private houses and the Monte Carlo galas—evening dress, décolleté and bouffant, in organza, mousseline de soie, chiffon, lace, even satin, in white or pale tints. (Last summer, black was seldom seen, except on older women; this summer it's likely to be absent. And the piqués and other country-club evening dresses, mainstays in America, never put in an appearance.)



Shipshape clothes for Nantucket

NANTUCKET . . . the best way to go is by air. The island is as neat, orderly, patterned, as it seems from the plane. The town of Nantucket, like smaller Sconset, is scrubbed down to the last paving stone, clean as a ship. Crisp, neat clothes are the kind to wear here. White sharkskin shorts, navy-blue blouses or shirts, crêpe-soled white tennis shoes. A tweed jacket and/or a cable-knit cardigan to top your dress when the wind blows cool. A terry cloth robe for warmth over a bathing suit when the fog comes in. If you stay at one of the big hotels, take an evening dress or two—crisp enough to keep its shape in the dampness (dampness that softens your hair, your skin). But best to take is the resolve to rest, to let Nantucket put your life in order.





FRANCES MCLAUGHLIN

An excellent shirt, a cared-over shirt—made with attention from cut to finish. From a series with the new (and good) invention of wiltlessly firm collar and cuffs. By Hart of London, in English shirting. $20. Bonwit Teller; Garfinckel's. White rayon sharkskin shorts. $7. Bonwit Teller.

# JOE CARTER SPENDS A WEEK END

BY THOMAS W. PHIPPS

It is four minutes past four on a muggy Friday afternoon when Joe Carter, a young bachelor lawyer, hurries out of his office, grabs a cab and heads for his small apartment in the East Fifties. He's got exactly twenty-five minutes to pick up his tennis racquet from Feron's where it has been re-strung, pack his old army Val-pack, and be ready to be driven down to the Russells' house in the Hamptons for the week end. A girl he doesn't know, a school friend of his hostess (Judy something-or-other), is going to stop for him.

The salesman at Feron's insists on giving Joe a long history of the gut that has been used in his racquet, and by the time he gets to his apartment he has exactly twelve minutes left. A big dance is being given at Southampton this week end, which means his dinner jacket, the special summer-weight one that doesn't get too crumpled, a couple of extra-thin evening shirts, two solid-coloured sports shirts, a tennis shirt, and white tennis shorts, two pairs of linen trousers, a white linen jacket, ties, handkerchiefs, a scarf, socks, pyjamas, shaving things, and, of course, his swimming trunks. Tennis shoes, evening shoes, and a pair of well-polished brown Norwegian slippers. His golf shoes, a lightweight sweater, and a windbreak are in the pocket of his golf bag.

As he is tightening the last strap on the Val-pack, his buzzer rings. He hurries to the window and looks out. A tall girl with short black hair is looking up. She is wearing a tie-silk print dress and she is a wonderful golden brown. She sees Joe and waves. "Are you Joe Carter?" Joe nods. She smiles and her teeth are very white against her tan. "Well then," she shouts up, "hurry, we're late!" With that she turns and crosses to an open Studebaker convertible. Joe sees that she has long legs, broad shoulders, and a slim waist. Straightening his tie, he picks up his Val-pack, and humming quite loudly off-key, he hurries down into the street.

Joe is an old hand at week ends. He goes away to different parts of the country all summer long . . . Southampton, East-hampton, Montauk, Manchester, Newport, Chatham, Dennis, Martha's Vineyard, Bar Harbor, Prout's Neck—and points west. He's slept in rooms over garages; in luxurious suites with balconies overlooking the sea. He's played tennis on unmarked courts with balls that didn't bounce and players who didn't run. He's been to houses where his clothes have been unpacked and pressed, and he's been to cottages where he has had to share a closet with two other guests. He's slept on hard beds, soft beds, sofas, and cots.

He's been to houses where his car was washed and his gas tank filled, where a footman brought him a small shaker of his favourite cocktail while he was dressing for dinner. He's been in bathrooms supplied with toilet waters, mouthwashes, bath salts, toothpaste, razor blades, and two or three wonderful soaps. He's also been in bathrooms where the one towel never got dry—there was no face cloth—and the medicine chest was stuffed with half-empty bottles of eye wash, cough tablets, and a broken comb. He's stayed in houses where two or three different evening papers were laid out on his dressing table, and one was propped up on a rack over the bath to be read while washing. (At one house last summer there was a polite little knock on his door on Saturday morning and it turned out to be a barber.)

He's been to houses where the tipping has run him as high as fifteen dollars—ten for the butler, five for the housemaid. He's gone to dances at country clubs; he's danced at home with the rug rolled back. He's had new golf balls put in his golf bag—and he's had to make his own breakfasts.

He's been on week ends where every moment was planned; he's been on others so casual that no caddies were available at the golf club, all the local tennis players were busy, the hostess forgot to order Sunday lunch, and in the middle of Saturday evening the whiskey ran out.

He's been on week ends where, from the first moment, it was evident that there was a strong undercurrent of incompatibility among the guests. He's been on week ends so enormously satisfying and congenial that when Sunday night came around it was a wrench and a sadness to have to break up the party.

He's spent long week ends shooting in South Carolina, riding in Virginia, fishing in Canada, skiing in New Hampshire. But only once in a fairly full life of week-ending has he been so bored that he was forced to fall back on that old standby, the S.O.S. telegram, announcing the sudden death of Uncle Harry. Now, as Judy drives down the Parkway, Joe catches a quick glance at her profile and knows that no matter what the Russells may have in store for him, there will be no S.O.S. this week end.

The Russells have a long, white ranch house, chintzy, cottagy, and very cheerful. There's not a stick of rustic furniture in the whole place, no old carriage wheels left casually in the garden, and what rockers there are don't fall to bits the minute you get near them.

Joe and Judy arrive just as long cool gin drinks are being served on a shaded terrace. They are shown their rooms, and as the sea is only two minutes away, Mrs. Russell suggests they both might like a quick dip before dinner. Judy turns it down but Joe accepts with pleasure. When he gets back everyone is upstairs getting dressed. Joe finds that his bag has been unpacked and his dinner jacket laid out.

The room he has is most attractive, T-shaped with two windows, one looking towards the sea. The first thing Joe does in a new room is check the reading lamp by the bed. Too many times has he had to sit on a straight-backed chair by the dressing table for his pre-sleep read or be twisted uncomfortably in bed so that at least a part of his book was in the light. This time he is in luck.

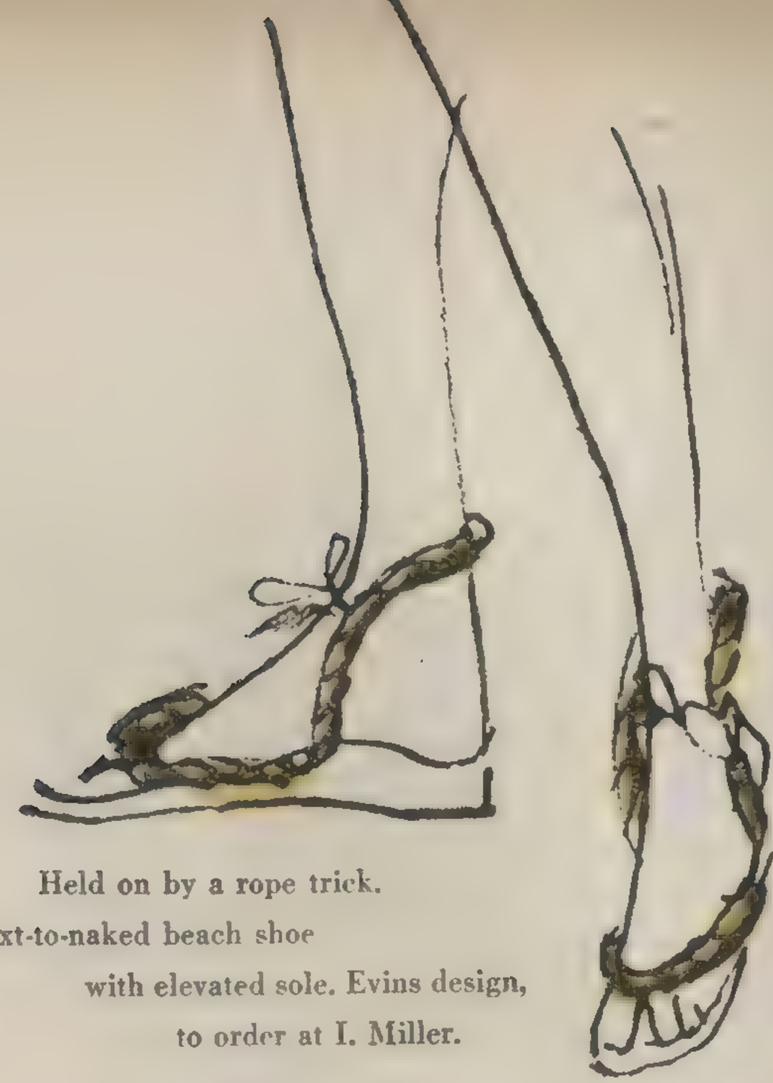
There are three other guests besides Judy and Joe. A Boston artist and his wife, both very Back Bay in appearance but surprisingly racy in their dialogue, and a tall, rather sad-faced Argentinian.

Cold Martinis on the terrace and then Judy comes *(Continued on page 148)*

HORST

**Tennis lesson** Mrs. Seyburn McIlvain learns about a low backhand from Harold Blauer, tennis pro at the River Club. Mrs. McIlvain, who likes to play tennis in a dress, wears a new version of the classic uniform: white Celanese rayon crêpe with an ebbing waistline, flaring skirt. By Joset Walker, $25. Lord & Taylor; Carson Pirie Scott; Wanamaker's, Phila.

# Straw and... on the sand



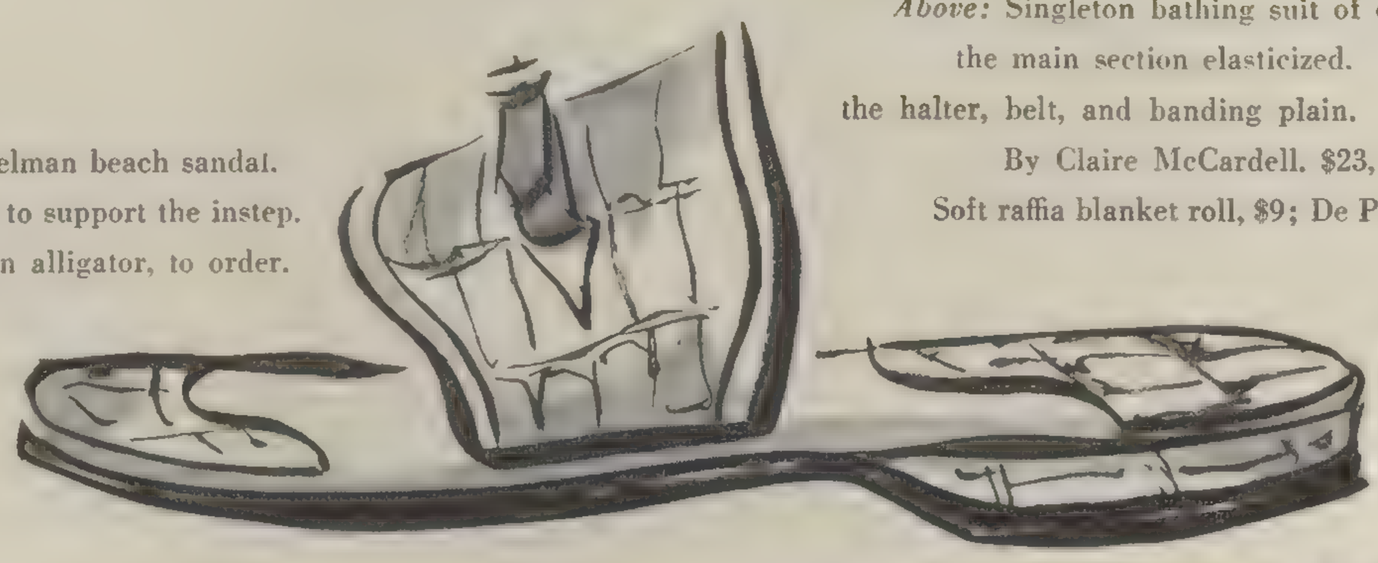
Held on by a rope trick.
next-to-naked beach shoe
with elevated sole. Evins design,
to order at I. Miller.

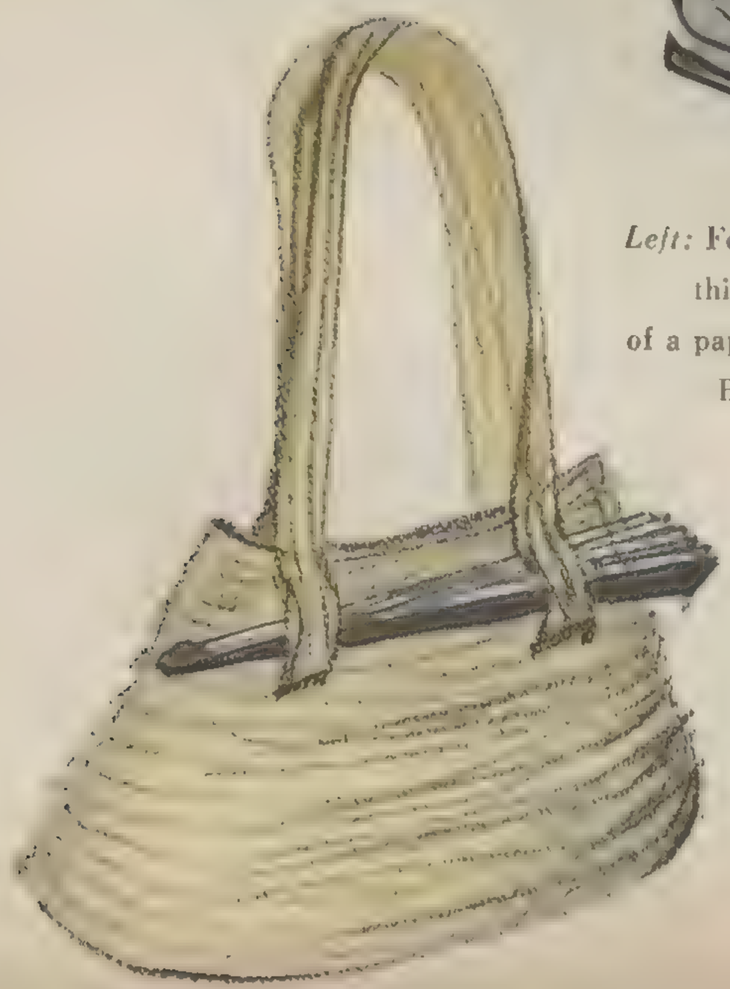
*Above:* Straw-coloured chambray pinafore,
tied over a skirt and brassière
of grey, straw, and rust chambray.
By Tina Leser. $70, at Henri Bendel.

*Left:* Empire-line beach jacket,
in white linen-weave rayon,
stitched with navy blue. $15.
Under it, bathing shorts, bra. $25.
By Tina Leser. At Saks Fifth Avenue.

*Above:* Singleton bathing suit of chambray,
the main section elasticized.
the halter, belt, and banding plain.
By Claire McCardell. $23, at Lord & Taylor.
Soft raffia blanket roll, $9; De Pinna.

*Right:* Delman beach sandal.
broadly girdled to support the instep.
In deep green alligator, to order.





*Left:* For the beach and beyond—
this natural straw bag, with the surprise
of a paper fan thrust through its handles.
By Lujean. $9, plus tax. Henri Bendel.

*Right:* Chintz bag,
compact, and case,
by Elgin-American.
$14 plus tax. Altman.

Delman's Roman sandal of leopard-skin,
with leather laces
to wind high above the ankle. Made-to-order.
Milkmaid's "Pyxie Pink" nail polish.

*Above:* Handy, durable feed-bag,
canvas-topped green cowhide,
vivid enough to signal your whereabouts
yards away. $16 plus tax. At, and by, Thea.

*Above:* Long, striped, sisal bag
to sling over the shoulder, with space
for cosmetics, cigarettes, towel—
or picnic provender.
$11 plus tax. Bloomingdale.

Green kid shoe-shell,
held on by yellow strappings.
Designed by Evins.
$30 at I. Miller.

Schiaparelli's back-dip linen hat,
to order at Marshall Field.

# Young fashions; young prices

Two more sets of recipes, regional in the sense that one belongs to sun-places from Palm Springs to Ogunquit; one belongs wherever golf goes on. Further regional note: the price is in the province of the young. *Below:* Cut primarily, and knowingly, for golfers (you could stretch the meaning to include onlooker sports) a dress of blue and white chambray, leather-belted; $15. By American Golfer. Best's; Hutzler's; L. S. Ayres. *Opposite page:* Cut primarily, and newly, for sunning—two shirts that might conceivably go on to skirts. Worn, in this cabana-scene, with the newest in shorts: short, very well-cut ones. *Left,* persimmon-coloured shirt of linen-y rayon, $7. Navy-blue pants of Verney rayon crash, $7. Belt, $2. Lord & Taylor; Hudson's. *Right,* crew shirt of knitted cotton, $3. Irish linen shorts, $8. By Shepherd. From Peck & Peck; Kaufmann's.

CECIL BEATON

GEORGE PLATT LYNES

R.R.T. Bonché

SUMMER DRESSING:

# CITY FARE

This summer the Cold Suggestions in the shops are particularly appetizing. There is no longer merely the standard table d'hôte of black-plus-a-few-sprawling-prints; now you may order *à la carte*. And a good percentage of the fashions are expressly plotted to beat the heat in town—a special problem. People who live in the tropics have long since discovered that it is cooler to be covered than to be exposed. Veterans of city summers agree. They will tell you that the hatless, sleeveless, stockingless routine is unsound. A light straw hat keeps the sun off your head but doesn't block the breezes. Sleeves keep your arms from baking. Stockings, besides improving the looks of any leg, protect the foot from the heat and stickiness of direct contact with leather. This summer, fashion provides an unusually variable choice of cool and pretty coverage:

COLOURS: A whole palette of pastels with discreet city manners. A ranging scale of beiges, from oyster to cocoa, lingering the longest at natural. Tight-patterned prints. A fresh summer group of odd, quiet colours—a still-water green, dim russet, stone-cold blue, reserved greys. And black, of *course*, because nothing makes one feel so thin and elegant in hot, lumpish weather.

MATERIALS: Blithe and breezy, with a pulled-through-a-wedding-ring lightness. To the city manner born, the lighter-than-air silk sheers, tissue failles, tie silks, Shantungs. From the country, certain materials which now refuse to stay outside city limits. (And a good thing, too.) Gladly we roll out the straw matting for pongee, cotton, linen, sharkskin, and the aerated rayons.

THE SILHOUETTE: Shaped with an eye on the Fahrenheit and an eye on the fashion; the focus, perfect. Pleasantly buoyant skirts, held out and away from the body (coolest trick of the decade) by cotton or organdie petticoats. Necklines which become wide or deep at the flick of a button. Caped armholes, dolman sleeves, dresses you walk into, and nowhere the hot bulk of a shoulder pad.

ACCESSORIES: Lightweight, soothingly neat. Delicate slippers, which are as nothing on the foot, in linen, Shantung, polka-dotted silk, soft, thin kidskin. Small, sharply shaped handbags of linen, silk, chambray, crisp and cool. Pale cotton gloves that wash in a wink. Cold, crystal jewellery.

THE ESSENTIAL WRAP: Float-away stoles and shawls. Little, light-on-the-shoulders wool wraps. Summer furs, perhaps a bolero, a miniature jacket. (Do remember you can be colder in summer than winter. Any air-conditioned movie or restaurant warrants a wrap of some kind.)

BELOW: Composite of summer fashion, after five: the big hat, brimming with flattery. Made to order at Henri Bendel. Black rayon crêpe dress, profound V. $50. By Adele Simpson. Henri Bendel.

**Daytime black**, city-dwellers' first choice: they love its cool remote air, its tall, dark elegance—wear it sweetened with hats of pale straw. *Far left*: Stand-out against the city's clutter, precision-cut two-piece dress, rayon tissue faille, the skirt pleated fore and aft. $60. By Larry Aldrich. Saks Fifth. Harzfeld's. *Left:* Casting a cool black shadow on the heat-shimmering avenues, slim-falling rayon crêpe, alerted with a pleated flounce. $70. Adele Simpson design. Saks Fifth; Harzfeld's.

HORST

CITY FARE: THE ESSENTIAL WRAP MAY BE a shortcoat

When the night air sips a sudden coolness; when the atmosphere indoors is chemically chilled, you might let a shortcoat handle the situation . . . it's one of the better ways. Here, two to prove that no one length, no one shape makes the shortcoat, that this summer's may cover a third or a half of you, may be belted or not. *Above:* At a night-cooled baseball game—creamy beige boxcoat takes over, is worn here with the wearer's own belt. All-hours coat of rayon-and-cotton faille. By Lo Balbo, $45. Henri Bendel; Garfinckel's; Jays. *Opposite:* At air-cooled Larue, a pale-blue coat might cover black, white, or any pastel dress. Rayon-and-cotton faille. By Lo Balbo; $60. From Bergdorf Goodman; I. Magnin; Bonwit Teller, Phila. Dawnelle gloves. $5.

CITY FARE: THE ESSENTIAL WRAP MAY BE a great scarf

When the evening involves an air-conditioned restaurant or theatre; when you wear a shadowy black dress—carry a scarf to muffle your shoulders indoors (see the lady *opposite*). *Above,* in the hand, Brigance's big beautiful scarf, two yards of silk in any of seven delicious colours, $9. Lord & Taylor. The dress, slim, black, in rayon crêpe, has a décolletage-collar that drops off gently into sleeves. By Jack Herzog, $45. Rosette Pennington; Davison, Paxon; Himelhoch's. Coiffure hat by Suzy, USA. From Altman.

RTBouché

CITY FARE: THE ESSENTIAL WRAP MAY BE **a capelet** The one above, an integral part of the black rayon tissue faille dress, shields the shoulders from drafts. Larry Aldrich dress; $45; Henri Bendel; Hudson's; The May Co. The crescent of apple blossoms in her hair, at Henri Bendel.

## . . . Russian ermine

The soft-shouldered Esther Dorothy jacket, *opposite*, proves that a Russian ermine jacket earns its keep all year 'round. The natural Onondaga silk Shantung dress by William Bass. $60; the long ropes of unreal pearls, in two sizes. by Miriam Haskell. Dress and necklaces. Saks Fifth Avenue. Photographed on the St. Regis Roof.

HORST

# PIERRE BONNARD

## The great French painter whose works are now on exhibition at the Museum of Modern Art in New York

BY ANDRÉ GIRARD

There exist some excellent photographs of Pierre Bonnard, the great French painter who died last year, but all of them lie. Their identification is like that of a passport description: medium height, medium nose, medium chin. This, however, is how he appeared on the street; passers-by rarely noticed the self-effacing man in the shapeless, grey, and not too clean clothes. His beggar's hat must have inspired pity from many charitable souls. But those who had the opportunity of speaking to him discovered in Bonnard a very different person.

As soon as one knew him he appeared to be much bigger than he was, an illusion probably caused by his extreme thinness which made one think immediately of a cross between Don Quixote and Mahatma Gandhi. The resemblance to Gandhi, however, was the stronger, appearing not only in the man's features but in the expression of his grey eyes, half-hidden behind glasses—an expression of calm kindness that nonetheless was not devoid of malice. There were some who said that he reminded them of an ancient Chinese sage, but for me it is more accurate to compare Bonnard with the late great Hindu in spite of the obvious contradiction to Gandhi which Bonnard voiced when he said, as he often did: "One must be violent." He was speaking of painting only and would explain this plea for violence, saying, "A violent colour is dazzling; therefore, if one uses it, it is important to make it gradually disappear among other shades raised to tones of equal strength."

These words were a key to Bonnard's character. Beneath his calm exterior the violence and audacity of his temperament were quickly revealed. One was immediately struck by the way he had of fixing you with his eye. There was no special intent in this concentrated stare, which was in fact a result of a highly developed talent for visual attention. He could look at a person or at a painting for hours without saying a word. Sometimes he would prolong this examination without seeming to take time into account and without thought of the effect that this concentration might create. Going to an exhibit with Bonnard was likely to require an unpredictable amount of time.

Another indication of his inner violence was to be found in his hands. They were heavy hands with abnormally large red fingers which seemed to suggest heavy farm work. Bonnard knew that new friends were likely to be surprised, and if they seemed to stare at his hands too long he would say, with a smile, "Yes, I'm a clumsy fellow." In addition to violence, however, his peasant hands reflected his characteristic timidity. When he used them to pick up a brush, it was a movement made without haste and with a trace of regret. As a matter of fact, instead of a brush he often used his finger covered with paint to caress his canvas.

Whether he was in the city or in the country, I never saw him walk quickly. Instead, his step, like his drawing, was measured and hesitant. His walks often lasted for hours even though he travelled very small distances; but the power of Bonnard's observation was so penetrating that for him one vista was worth thousands. His voice, though slightly nasal, was soft and he never raised it even on rare occasions when he had harsh or painful things to say. If someone happened to say something that shocked him he had a way of remaining silent which made that silence intolerable. If offended, he had a way of slightly shrugging his shoulders which said more than the anger of Achilles.

Bonnard's negligent dress, which was quickly overlooked by all who knew him, served him well as a defense against the world. "I have noticed that the people whose presence upsets me always have a tendency to believe that I have a staff of servants. When I open the door for them myself and say, 'Mr. Bonnard is out,' they take me for my own gardener and go away." He had neither a gardener nor a staff, preferring to have a local woman come in to clean his little house at Le Cannet.

Called Villa du Bosquet, this little house was hard to find. Although located on a main thoroughfare, the Avenue Victoria, it offered up to the street only a doorway to an anonymous garage, with an iron fence through which one could see a flowering and overgrown garden; further back one could barely distinguish a house with a little red roof. When one day I asked him how he happened to come here, he said: "In 1918, after the war, I went to Antibes to paint and lived in a hotel along the quay. The location delighted me. It was like being in a boat somewhere between the street and the sea. I found the light of this country incomparable. I stayed so long that I wanted to own a small studio away from everything. I bought this house; my wife liked it."

Madame Bonnard, although quasi-invisible (she received even fewer visitors than her husband), was a ruling queen. Many people, without knowing it, are today familiar with the commonplace details of Madame Bonnard's life; her room, her bath- *(Continued on page 151)*

RÉMY DUVAL, MAEGHT GALLERY, PARIS

PIERRE BONNARD, "the successor and last survivor of Impressionism," in a photograph that has kinship with his paintings.

"HOUSES ON A COURT," 1895—a Bonnard colour lithograph, Metropolitan Museum of Art.

13 11/16" x 10¼"

GISELE FREUND

Bonnard at work—four canvases in process

His house, Villa du Bosquet
at Le Cannet

# BONNARD... HIS STUDIO

Pierre Bonnard, almost eighty, died January 23, 1947, at Le Cannet, in the flowered house shown on this page. (Just before his death, he received the news of this year's great exhibition, planned by the Museum of Modern Art and the Cleveland Museum of Art.) In March, 1948, the magnificent Bonnard show of oils, drawings, and lithographs opened in Cleveland; now it is in New York until July 25th. In the exhibition are the series of colour lithographs, first published as *Quelques aspects de la vie de Paris*, which seem "almost improvised with their nervous web of lines and hatchings . . . yet they are actually marvels of precise observation and complete mastery of technical means." (The house in the lithograph opposite was the subject of a later oil painting.) His last painting was "Flowering Almond Tree," a tree in his garden, an "offering to the Nature that was Bonnard's lifelong love."

Bonnard's hands, his palette—
"with his finger covered with paint,
he caressed his canvas."

# WORLDLY COLOUR

This year, the gala-night scene shifts to colour. Evening colour now takes over the authority that once belonged especially to black. The most important evening dress in a smart woman's wardrobe, the dress in the grand manner that will be part of its owner's personal history, is, this year, more likely to be colour than black. Wearing it, she is not framed, as black frames her; she is a new, complete portrait of herself, full-length, in full colour. Across this page, evidence of the new superb beauty of drawing-room dresses in colour.

All these dresses are designed by Charles James, who is a master of colour comparatives, of the cut and fold of exceptional cloths. To order at Charles James in New York; some are available at shops across the country.

*Moving from left to right:* Grey looped satin with ginger tulle scarf, at D. H. Holmes, New Orleans. Brown satin panelled with black velvet; Neiman-Marcus, Dallas. Rosy, stiff faille over opal-orange silk; Garfinckel's, Washington. White satin and faille, perpetual among the colours; The Fashion, Houston. Brown silk crêpe bodice, pink faille skirt; The Fashion, Houston. White satin bodice, the skirt in arched folds of blue and yellow satin and taffeta. Green taffeta folded into yellow satin; D. H. Holmes, New Orleans. The pale blue satin; Garfinckel's, Washington. The superlative fabrics (except the velvet) are all by Ben Mann. Jewellery from John Rubel. Photographed in French & Company's eighteenth-century French panelled room.

CECIL BEATON

HONEYMAN

Luncheon with a view, at Ravello

Refreshment for your

# SUMMER TABLE

## cool décor, cool menus

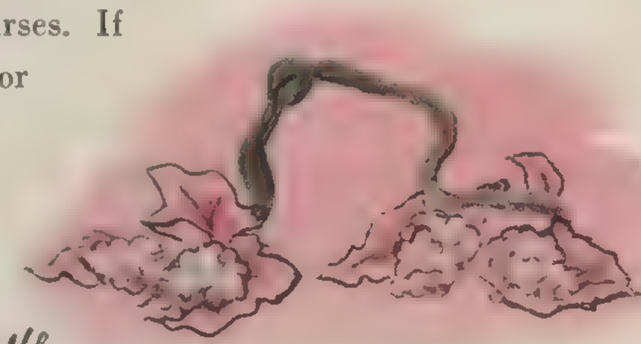
Put a nosegay of camellia-carnations at each place . . . a Jack Kelly idea

The word is Victorian, but the idea in it is as good as new, for now, for all summer. On this page and the next: Refreshment for your summer eye, your summer palate, with emphasis on the cooling value of frosty deep pinks and deep greens, the very shades of sliced, iced watermelon. Most of these suggestions call for familiar materials, with the news in the way they are used. They provide the charm of the unexpected. Fabric that is a departure from the usual brings nice surprise to the summer table. Mattress ticking, for instance, cleanly striped in pink or green (or blue), used with milk-glass and out-size goblets like delicate ice sculpture. Green linen mats, weighted with bumper borders of ticking, setting off white china or fine Chelsea fruit plates. Imagine a cloth of palest pink linen latticed with fagoting and set with pottery plates of the same shell tint. If you belong to the bare, polished wood, marble- or glass-topped table school of thought, try collecting permanent centerpieces, such as pottery fruits and vegetables; iceberg shapes of quartz or crystal to arrange with rock-garden flowers; gnarled grey branches or driftwood to combine with flowers, exotic leaves. Try pretty little nosegays of simple summer flowers in tiny cups or goblets at every place, or interesting branches, with white candles fastened to them, into a low bowl filled with shiny green leaves and, perhaps, white flowers.

If you want your food to be as cool and inviting as your table décor, specialize, for summer, in the variations of aspics and mousses. See to it that no defenseless guest of yours sits down to a heavy meal served from steaming platters or sizzling casseroles. Hot soup is enough to provide a little whip to the appetite, to furnish the one hot dish that dieticians hold should be included. From the soup on, the summer menu may well be cold—and made ahead of time, to suit your convenience.

Aspics may encase appetizing fillings of thinly sliced chicken, tongue, ham, or perhaps a medley of tiny fresh vegetables. Tomato aspic makes an especially tempting dish when there is pink shrimp in the midst of the glowing jelly. Cold asparagus vinaigrette, with its sharp bite, goes well, and looks well, with almost any aspic. Versatile mousses may appear as fish, entrée, or dessert courses. If you have a fish-shaped mold, this can be effective for a fish or entrée mousse. But otherwise the classic round or ring-shaped mold is the safest choice—except for children's parties!

*Opposite:* Table-setting in Ernestine Cannon's house at Ravello, showing some of the beautiful tiles and pottery that she designs. Her ceramic designs are executed by the D'Agostino factory—in Salerno—with modern equipment but without sacrificing the charm of traditional Italian hand-made pottery. Ernestine Cannon's work was introduced to America by the House of Italian Handicrafts in New York; is now sold by many shops throughout the country.

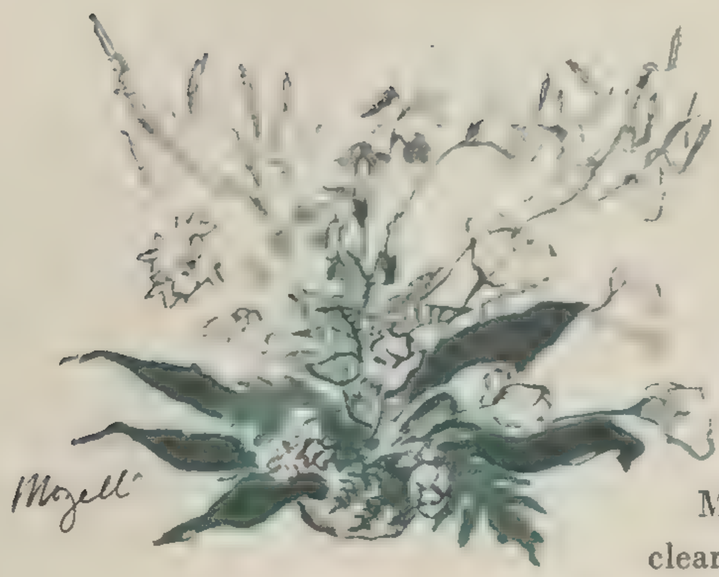


Centrepiece of Steuben's crystal grapes, calladium leaves, a manzanita branch, as arranged by Judith's Garden.

# SUMMER TABLES *continued*

Gold-rimmed white cup with white daisies, mignonette and geranium leaves—Ann Hagan's arrangement. James Amster uses ticking-edged Irish linen mats.

The following hot-weather menus are supplied by two of New York's best-known teachers of fine cooking, Mrs. Dione Lucas of The Cordon Bleu School, and Miss Matilda of Miss Matilda's Cooking School. The main dish on each of these menus is either an aspic or a mousse, which can be prepared hours, or a day, in advance, and which the other dishes supplement with pleasures for the eye *and* the taste. With these, as with most summer menus, a pleasant accompaniment is either white wine or *vin rosé,* served chilled.

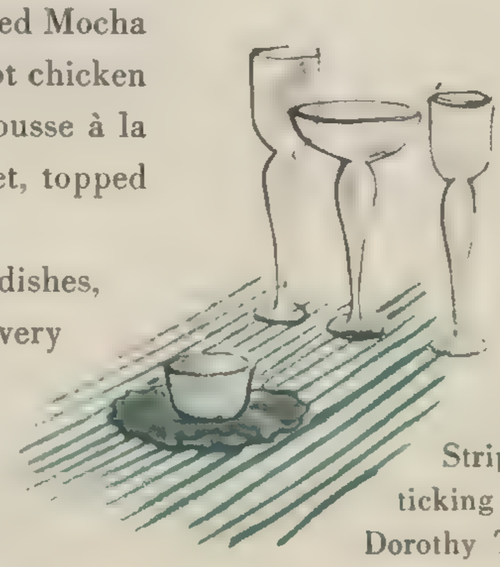


Centrepiece of tropical leaves, white flowers, candles fastened on branches. Jack Kelly created this.

Mrs. Lucas suggests: 1) For luncheon or dinner—iced mint and cucumber soup; tomato aspic ring with fresh vegetables; mixed green salad; garlic bread; cold sliced chocolate roll. 2) For dinner or buffet supper—iced tomato and dill soup; ham mousse; green salad; garlic bread; fresh strawberry mousse.

Miss Matilda suggests: 1) For summer luncheon or buffet supper—clear hot tomato soup with cheese straws; salmon in aspic à la Chartreuse, with Aurorian (Hollandaise and mayonnaise) sauce; hot orange biscuits; chilled Mocha cream slices, with centre filling of coffee ice cream. 2) For summer dinner—hot chicken broth with chicken-and-egg drops; hot asparagus with drawn butter; crab mousse à la Chartreuse; endive and water cress; hot tea biscuits; fresh pineapple sherbet, topped with green crème de menthe served individually from a liqueur decanter.

N.B. Here are two delicious cold dishes, either of which would make a very special first course for a gala dinner: 1) Jellied borscht, as the Duchess of Windsor serves it: a centre hollow filled with caviar and topped with sour cream. 2) Green-pepper shells full of cold shrimps, topped by chilled curried mayonnaise, as Horst P. Horst serves them at his Oyster Bay house.



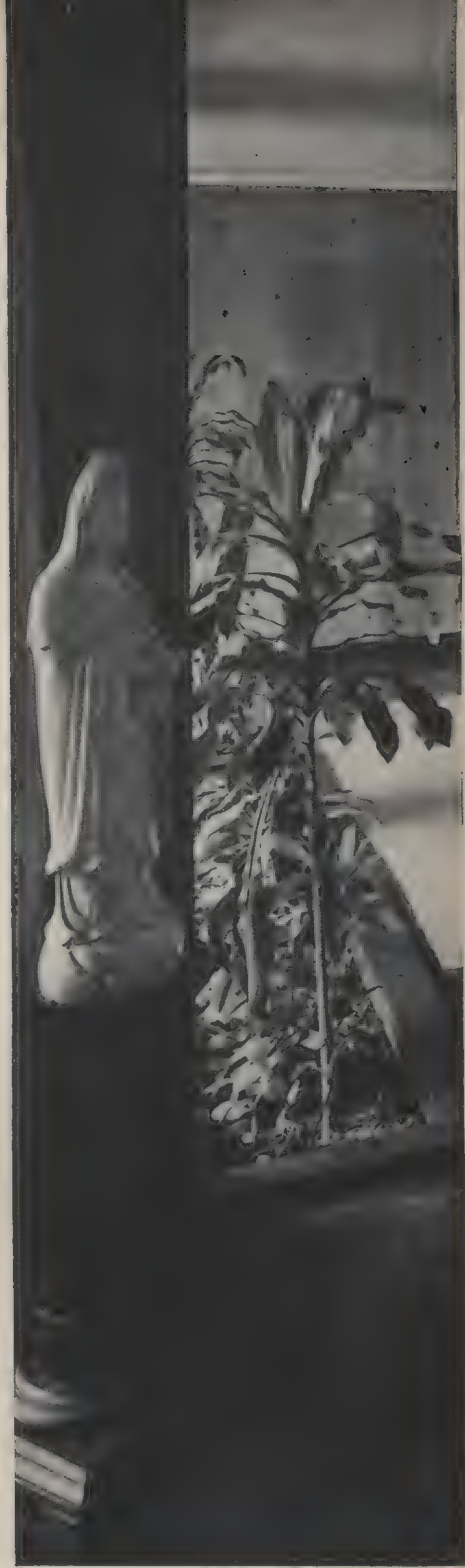
Striped ticking cloth; Dorothy Thorpe's giant crystal goblets found at Bergdorf Goodman.

*Left:* Close-up view of the luncheon table shown opposite, set in the shade of a giant pepper tree on the lawn of Mr. and Mrs. Gilbert Adrian's San Fernando Valley house. On the table, pieces from their fine collection of Early American and English glass, modern goblets, simple silver made to their order. On the antique French chairs, quilted pads made from old French petticoats. Background to this pleasant luncheon spot, green foothills, paddocks, white stables, distant mountains.

Collect Chinese porcelains in lieu of flowers, as James Amster does.

SHULMAN

The master bedroom, its door leading out onto a shaded courtyard



# CALIFORNIA'S WAY

On a hillside in southern California,
the house of Mr. and Mrs. Richard Wallace

A corner of the living room's deep-seated comfort

BUILT of redwood which has been bleached a soft, silver grey, the house of Mr. and Mrs. Wallace clings to simplicity indoors and out. (Mr. Wallace is a well-known director—his latest film is *Tycoon.*) The decorator, William Haines, skillfully used a modern bareness of wall and floor surfaces to dramatize Chinese figurines and the gracile line of eighteenth-century furniture. In the butter-yellow bedroom (*upper left*), an Adam bed is hung with natural-coloured linen; at the windows, shades and curtains of pale yellow chintz flowered in blue and apricot; apricot for rug and chairs.

SHULMAN

The panelled gallery where the Wallace family often gather for breakfast

The gallery (*above*) is more than a passage, it is a room to linger in. Against a flat expanse of panelled fir walls, a collection of Wedgwood plaques, Adam furniture, covered in off-white chintz accented by brown leaves, a pianoforte, Chinese figurines. In the living room (*lower left on opposite page*), the mantel is panelled in generous bands of redwood; the panelled ceiling is painted coral muted by a grey overglaze; creamy curtains are sparsely patterned with giant pine cones; twin sofas are covered in a tweedy mix of greens. In the breakfront is Mrs. Wallace's collection of porcelain and snuff boxes. That collection and the bibelots on the tables add the period punctuation to a room which otherwise would be solely flavoured by its contemporary décor.

Mr. and Mrs. Wallace with their children

WINSTON CHURCHILL,

THE GREATEST FIGURE AT THE HAGUE CONGRESS OF EUROPE;

AT THE FINAL SESSION,

"HE RUMBLED TO HIMSELF, 'WE SHOULD ALL STAND UP...THIS IS THE TIME.'"

# AT THE HAGUE CONGRESS FOR A FEDERATED EUROPE, MAY 11th

Denis de Rougemont, Chairman of the Cultural Commission, reports for Vogue;
sketches by Feliks Topolski, Vogue's artist-correspondent

THAT architecture of great oaken beams supporting an immense roof . . . I gaze up dreamily and suddenly I am twelve years old again, playing with my friends, climbing beam to beam . . . below me high white buttressed walls, coats of arms, crimson and azure lions rampant, and directly underneath, a dais of embroidered silk bright with gold. I feel dizzy and cling to the heavy red velvet curtains. Now I look at my neighbours. A very correct young man with dark, gleaming hair, a woman—yes, it must be she—Princess Juliana. And that massive white neck disappearing into an old-fashioned black redingote: Winston Churchill. Where am I? In what country? In what dream? What is happening? Someone is speaking into a microphone: "The task before us at this Congress of Europe is not only to raise the voice of Europe . . . we must here and now resolve that . . . a European assembly shall be constituted."

Yes, it is a dream, the realization of a dream. Privately sponsored, this congress marshalled into one common cause the diversities of which Europe's richness is comprised. There was the old great Winston Churchill who wept quietly while the entire Congress stood applauding him; the dynamic English Socialists; the sixteen former prime ministers who brought to the meetings not only their beards and moustaches, but also their valuable if disenchanted ideas of the world; a generation hardened by war; allies of yesterday; victims, long silent, of Fascism. There were also speakers from Germany and Austria who began their speeches announcing that they had been condemned to death by the Nazis. There were five languages, eighteen nations. Before us in this large Knights' Hall, meeting place of a very old Parliament, were a thousand people, a thousand Europeans from twenty countries.

We all marched through the hall following Winston Churchill and his wife, who led the procession. It almost looked like a wedding. There were pink geraniums in every corner. Whose wedding? Maybe the marriage of Churchill and the Labour Party? Or of an elderly statesman with a youth forged through resistance? Or perhaps marriage of victors and vanquished? There were delegations of Germans, Italians, Austrians. Or East and West? No, unfortunately not, the few Roumanians, Poles, Czechs present were only observers, not delegates from their own countries. Well, we will see later if this is a real marriage or only a dress rehearsal.

As might be expected, Winston Churchill's personality dominated this assembly; dominated it with such good nature, such kindliness. His speech avoided oratorical effects, was couched in almost familiar terms, as though addressing friends: he spoke of comradeship, of little children who are now growing up in this tormented world.

Just before the opening session of Congress we were all gathered in a small ante-chamber. It was the first time I had had a close look at Churchill; I had expected to see a "mighty battler," as newspapers say, red faced, jovial. But I found a pale old gentleman with small plump white hands, with quiet and courteous good manners —an aristocrat. Those secret touches of irony at the corners of his mouth prove this man not an actor seeking applause, but a man who knows the real value of men and who wishes their happiness in spite of themselves.

Certain newspapers wrote: "Winston Churchill convokes Hague Congress." This was not accurate. The original idea belongs to a group of young federalists called European Union of Federalists, with headquarters in Geneva at Palace Nations. They wanted to gather a "statesgeneral" of Europe at Palace Versailles, in remembrance of the French Revolution, with delegates to come from every country of the Continent. They were to stop and speak en route at all public squares, eventually meeting at Versailles to proclaim the Union of Nations in spite of governments. This idea, this vision may still be realized some day.

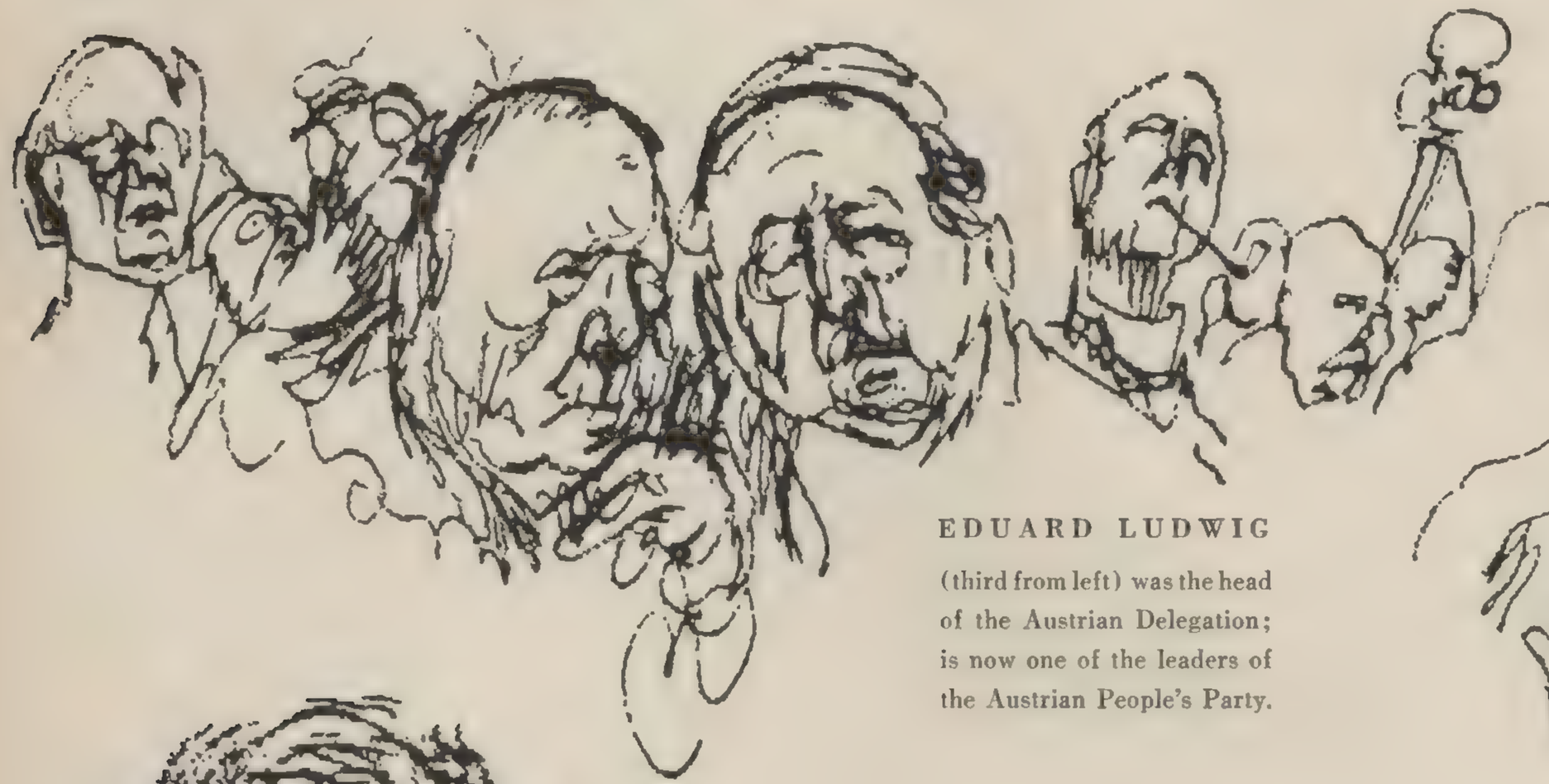
Winston Churchill for his part had founded the United Europe Committee; in his famous speech at Zurich in 1946, he asked for a union of Europe's countries, without defining exactly the nature of that union. In 1947 it was decided to merge these efforts and to form a joint committee

*Continued on page 154*

*(Far left)* PAUL REYNAUD and *(far right)* EDOUARD DALADIER

Both ex-Premiers of France

Continued on next page



EDUARD LUDWIG

(third from left) was the head of the Austrian Delegation; is now one of the leaders of the Austrian People's Party.

PAUL VAN ZEELAND

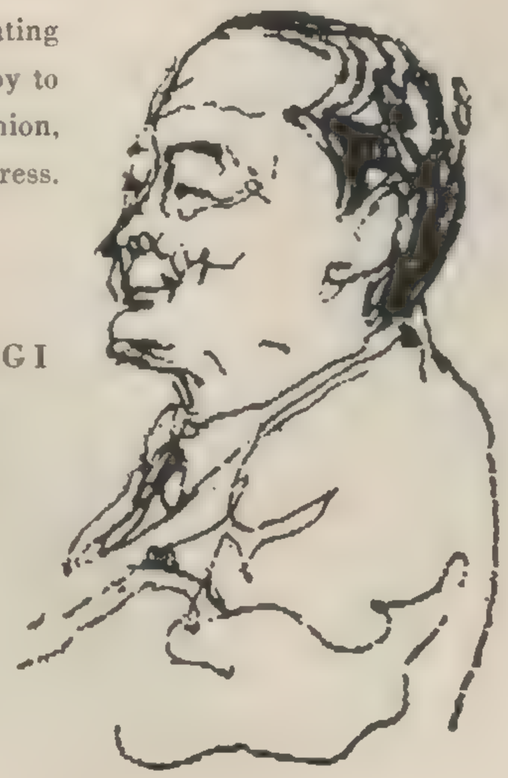
is the former Belgian Prime Minister. He showed monumental patience, presiding at the final all-night session of the Congress.

DR. J. H. RETINGER

was elected Secretary General of the Coordinating Committee of the Congress; he was Polish envoy to Moscow in 1941. A supporter of European Union, he helped lay the foundation for this Congress.

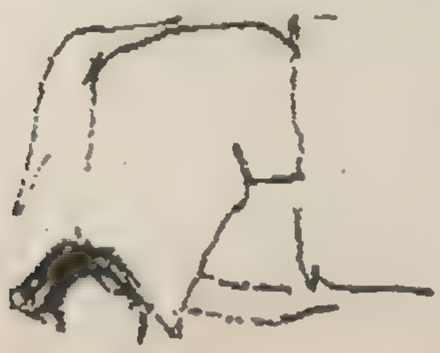
BERTRAND RUSSELL

is the distinguished English author and philosopher. Lord Russell looked like the "Mad Hatter" by Tenniel as he sat through all the Congress discussions.

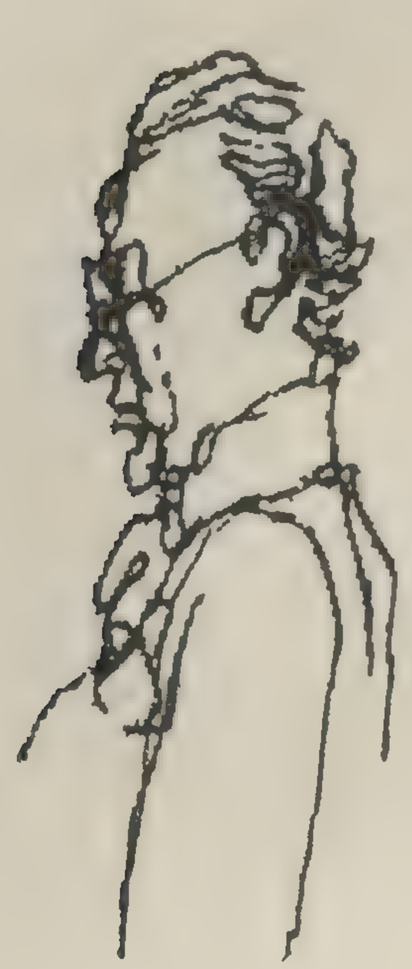


COUNT COUDENHOVE-KALERGI

has been for twenty-six years a writing advocate of a federated Europe; was President of the Pan Europa Union in 1923.



# SKETCHED BY TOPOLSKI



COUNT N. CARANDINI

was a former Italian Ambassador to the Court of St. James's. He is a key member of the Italian federalist movement.

SALVADOR DE MADARIAGA,

a distinguished Spanish author and diplomat, who served as Spain's Permanent Delegate at the League of Nations, was elected President of the Cultural Committee of the Congress.

PAUL RAMADIER

was the former French Socialist Premier. He was elected President of the Political Commission of the Congress of Europe.

CECIL BEATON

MRS. ELLWOOD HENDRICK WITH HER DAUGHTER AND GRANDDAUGHTER, MRS. HENDRICK EUSTIS, MISS JOAN PATTERSON

Mrs. Hendrick, at 86, is a vivid figure in the New York scene; was one of the founders of the Cosmopolitan Club; has continuing special interest in young talent. She spends part of each year at her Simsbury, Connecticut, place; summers at Wainscott, Long Island; often drives her own car; often wears, to perfection, perfectly tailored slacks. Mrs. Hendrick Eustis, a contributing editor of *House & Garden*, lives in Washington and on her Virginia farm. Her daughter, Miss Joan Patterson, will be married, June 5, to James Gledhill Simonds, son of the distinguished writer, Frank Simonds.

# MOVIES...TO SEE AGAIN

## Seventeen movies—and their remembered pleasures

ALL of us can close our eyes and see again some direct gesture that makes a movie live again. It is like a single line of poetry; or sometimes it is a whole scene that remains intact, like a painting, in the mind's gallery. At the time it may have seemed commonplace, needing no comment, but it has never left us, really. It may be just the sound of the whack when W. C. Fields hit a child at breakfast with a rolled up newspaper in *The Bank Dick;* it may be the peace of the gesture when the old peasant in *Farrebique* cuts a loaf of bread.

Among such moments are the editor's meeting in *The Big Clock* when Charles Laughton in a tight, too-tailored suit paces in, as evenly as a metronome, to spit out impossible demands in a rhythm of empty rhetoric; the funny bit in *Mr. Blandings Builds His Dream House* when Cary Grant, utterly routed by furniture, has a set of boxes and clothes fall from a crammed closet onto his irritated head: the abruptness of the scene in *Paisan* when the G.I. has chased the thin-faced Italian child thief out of the burning sunlight into the boy's home, a vast gloomy cave spread with sad clumps of homeless people; the bit in *Fanny* when that pretty girl comes to the sailshop to ask her middle-aged beau if he will give his name to her unborn child, and his delight at the thought of having a child, no matter whose.

To find out what other movie-lovers loved, what "small extra something" had stayed on in their memories, like a guest who turns into a member of the family, we asked ten who are involved in the arts to tell us the movies they want to see again.

PIERRE MATISSE, one of New York's most knowing art dealers, would go again to the Roman movie *Open City*, to see the moment when "a woman who saw her husband being taken away in the police wagon, broke from the police and they shot her."

JOHN GUNTHER, who wrote *Inside U.S.A.*, chose *Open City* also, but he liked the "scene of arrest when the police searched the apartment house."

STEPHEN SPENDER, the English poet, felt that the great moment, in the same movie, was "the cross-examination of the priest whose impassivity gave an impression of strength and faith."

ARTHUR M. SCHLESINGER, Jr., Associate Professor of History at Harvard, wanted to re-feel the extraordinary intensities in the scene in *Odd Man Out* in which the fugitive falls in with the mad artist in that strange Belfast tenement, a scene with a "sense of the basic insanity and despair in human existence."

COLONEL SERGE OBOLENSKY, by birth a Russian prince, would go again to see the horse race scene in *Anna Karenina,* with the fall of Vron- *(Continued on page 163)*

# OUTSIDE READING

BY ALLENE TALMEY

WHEN Virginia Woolf read her famous paper called "How Should One Read a Book?" she told her audience immediately that "the only advice, indeed, that one person can give another about reading is to take no advice, to follow your own instincts, to use your own reason, to come to your own conclusions." She ended her talk with this remark: "I have sometimes dreamt, at least, that when the Day of Judgment dawns and the great conquerors and lawyers and statesmen come to receive their rewards—their crowns, their laurels, their names carved indelibly on imperishable marble—the Almighty will turn to Peter and will say, not without a certain envy when He sees us coming with our books under our arms, 'Look, these need no reward. We have nothing to give them here. They have loved reading.'"

For those who have loved reading, here is a small list of current books, biographies, essays, novels, and short stories, all sharpened in impact by being ground against the minds of other writers in related fields. These twenty books are best when combined, like pears and cheese. When two or three books on the same subject are read concurrently, they give each other shadings that otherwise one would not suspect. It is the contradictions, the agreements on points, that make the reader, instead of an absorbed, drugged assimilator, a violently reacting participant.

Sometimes for collateral reading with the low-voiced literary essays of David Cecil or Virginia Woolf the reader goes back to the works of the authors themselves. Undoubtedly one of the most extraordinary communications about writers —about Jane Austen, Christina Rossetti, Joseph Conrad, Thomas Hardy, and a dozen more—is Mrs. Woolf's recently reissued *The Common Reader.* To get fully her "sense and taste and civilization" (as she wrote about Addison) one must read again these people she writes about. It is only if one goes back to those English sporting writers, Nimrod and Surtees and Beckford, that one can savour her chapter on Jack Mytton who lived in the early years of the 1800's when he amazed the Shropshire peasantry "by the apparition of a gentleman setting his tandem at a gate, riding a bear round his drawing-room, beating a bull god with naked fists."

It is equally absorbing, but far less calm and satisfying, to read together the newly issued *Memoirs* of Winston Churchill along with these two recent books—*On Active Service in Peace and War* by Henry L. Stimson and McGeorge Bundy, and *German Realities, a Guide to the Future Peace of Europe* by Gustav Stolper. All three are actually various versions of our fundamental misconceptions about Europe and especially about Germany. Almost the most essential chapters are those early ones *(Continued on page 154)*

CHOSEN BY STEICHEN FOR THE MUSEUM OF MODERN ART PHOTOGRAPHY SHOW

Edward Steichen, Director of the Museum of Modern Art department of photography, chose this intensely perceptive picture, along with five other photographs by Irving Penn, for the Museum's exhibition "In and Out of Focus." On this page, on the rug, from left to right are MURIEL BENTLEY, character dancer; ALICIA ALONSO (in white *tutu*), classic ballerina; ANTONY TUDOR (standing), artistic administrator, choreographer, and dancer; OLIVER SMITH (seated), co-administrative director, scenery and costume designer; lounging on the shelf, HUGH LAING, a character dancer.

"BALLET THEATRE" GROUP PORTRAIT BY VOGUE'S IRVING PENN

On this page, on the rug from left to right, are DIMITRI ROMANOFF (in plumed turban), associate *régisseur* and dancer; LUCIA CHASE (seated), co-administrative director and dancer; NORA KAYE (in white *tutu*), dramatic ballerina; MAX GOBERMAN (standing), musical director and conductor of Ballet Theatre's orchestra. Lounging on the shelf, two *premiers danseurs:* JOHN KRIZA, left; and on the right, IGOR YOUSKEVITCH, probably the greatest of all Ballet Theatre's dancers. These eleven have done most to make the Ballet Theatre the major American ballet company today.

HERBERT MATTER

# City fare... hot-weather appetizers

From Bergdorf Goodman, four cool costumes for sticky days, when it's your duty to look cool, feel cool. Antidotes for any hot spell, these frosty four. Bags, Wear-Right cotton gloves ($4), also Bergdorf Goodman. REFRIGERATED WHITE. Imperturbable Moygashel linen, ice-white jacket with a navy-blue skirt. Valuable items on their own. About $75. By William Bass. Also I. Magnin; Marshall Field. Rath bag. Photographed at the Museum of Modern Art, at the Steichen Photography Show. The exhibition was designed by Herbert Matter, who photographed these two pages for Vogue. (The panel, lower right, is also his work.)

**COOLING-OFF COSTUME.** Strapless dress (boned for security), plus or minus the airy jacket. Brown and beige Bates cotton broadcloth. The skirt: free-floating back, peg front; $50. By Ceil Chapman. Bergdorf Goodman.

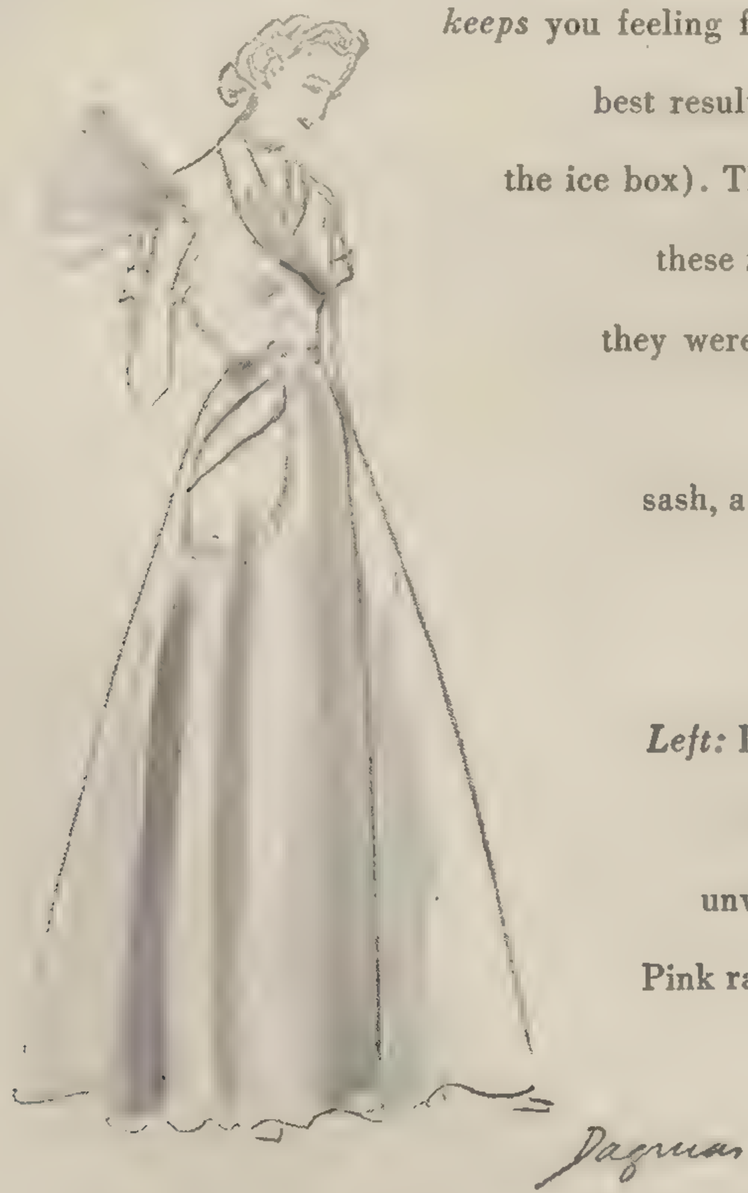
**DRESS FOR A SCORCHER.** Buoyant and breezy skirt, shirred-up sleeve, a neckline which ventilates four buttons' worth. In stone-cold blue silk Shantung; $70. By Mollie Parnis. Add a fresh flower. Bergdorf Goodman.

**NEAT IN THE HEAT.** Two-piece dress, functional as a suit, of slate-blue silk Shantung. $70. Mollie Parnis design. Add or delete a fragile blouse. Bergdorf Goodman.

RAWLINGS

# Dinner at home... city-country

For those days when you feel so hot you wish your skin didn't belong to you—a two-part plan, starting from the skin out (after a bath is a good time) with Elizabeth Arden's "Blue Grass Flower Mist." It's as refreshing as a strawberry ice, has a morning-cool fragrance that *keeps* you feeling fresh (for best results let it live in the ice box). Then put on one of these *négligés* that look like dresses; they were made out of moonshine and look that way, pale, cool.



*Above:* A pouf of white dotted Swiss, with a cherry sash, a crystal look, a small price—$20. By Raymodes. Lord & Taylor.

*Right:* Again dotted Swiss, its yoke edged with narrow cotton lace. $20. By Raymodes. Lord & Taylor.

*Left:* Double-breasted white coat in crisp piqué. By Dorian. $23. Best's.

*Opposite page:* White mousseline de soie, decorous but not unworldly, like a daisy on a French hat. (This one *could* dine out.) Pink rayon taffeta slip, bodice lining. $70. Lord & Taylor; I. Magnin.

# Young evenings: city-country

$40 AND UNDER

Part of the charm—ask any girl, any man—
of a summer evening dress is its freshness.
Here, four, born fresh and meant to stay that way.
Uncostly enough for several changes, per girl.
*Left:* Cotton organdie as a garden: bouquets traced
in balmy pale tones on white. $25.
*Below, left:* Frilled, frail bodice; skirt and stole.
In lime Bloomsburg rayon-and-nylon marquisette, $40.
*Below, right:* White cotton organdie with a handful of
polka dots on fichu and bodice. By Harry Keiser. $35.
*Opposite page:* White at its most direct;
starched white cotton by Bates. Lace-flicked cape, strapless dress by Ted Shore, $40. Piqué fan, $9. The dresses, the Trifari pseudo pearls, the Merry Hull cotton gloves (by Belle, $4), the fan—all from Stern's.
Cotton dress also at Halle Bros.; Stix, Baer & Fuller. Background: the studio of Richard L. Sandfort, Inc.

RAWLINGS

# Vest-shirt and peg-top pants

*Above:* More of the shirt-look (*the* pretty approach to sun), in this case, with less coverage, all told. Small-waisted vest-shirt made in Bates cotton in a faint, blued mauve. $8. Small-waisted shorts that taper in toward the knee, in rosy cotton. $8. By del Mar Sportswear. Saks Fifth; Frederick & Nelson; Woodward & Lothrop.

# The cotton coat of the summer

*Opposite:* More of the best way to go about summer—in that proven wonder, a cotton coat. Made of denim, shaped to allow a choice of line beneath, it completes a costume, weighs nothing, goes almost everywhere, is one of the soundest ways to spend $12 we know. By White Stag. Altman; Jordan Marsh. Linen-y rayon bag; I. Miller. Shalimar cotton gloves, $3; Altman. Max Factor Hollywood's "Amber" Pan-Cake Make-Up.

GEORGE PLATT LYNES

NERAL
ESIGNS
WEDDING

# Pink in the bud

*Opposite:* Pink, a colour with a future, makes the suit-dress of Sacony-Palm Beach cloth seem designed to enhance this season's gentle complexion tints, to put a pretty glow in any landscape. Pretty, too, the price: $23, at Lord & Taylor; Filene's; Carson Pirie Scott. Added, an Echo scarf, French rayon crêpe, $5 at Lord & Taylor; a Lujean bag of natural Milan straw. "Pink Parasol" lipstick by Alexandra de Markoff. Photographed in the Los Angeles flower market. White cotton Shalimar gloves (both pages) $4; Lord & Taylor.

# Linen in bloom

*Below:* Moygashel Irish linen (crease-resistant), already established as one of this summer's favourite fabrics, in a white-yoked, cocoa-colour dress of such assurance that only the tone of the accessories worn with it defines its habitat. White shoes, and it joins the country club group; cocoa (or darker) suède ones and it is ready for town. By Davidow. $70. Saks Fifth Avenue; Neiman-Marcus; Rich's. The Milch bag in the picture, red silk, with white dots ($25 plus tax at Bergdorf Goodman), could go along in either direction.

CECIL BEATON

# In praise of maillots

Last June, Vogue hailed the return of the maillot; called it the suit of the year. This June, we show six new variants; call it the best suit of a generation. Best for figures. Best for fashion. As flexible as your own muscles, the maillot parallels the perfect body, helps to control the minor deviations of the not-quite-perfect. *Above:* Strapless maillot. Shaft of rippling Lastex from bosom to hips; a capsule of a suit, in beige; $17. By Caltex. Lord & Taylor. *Above, left:* Low-backed maillot. Second skin of red and white striped elasticized rayon satin. $17. By Mabs. Franklin Simon. *Below, left:* Taffeta maillot (nylon and Lastex), means a quick-to-dry bonus. In bright red. $19. By Jantzen. Arnold Constable. *Below:* Ladder-back maillot. Each strap detachable for progressive sunning. Of yellow elasticized nylon. $18. By Catalina. At Macy's.

*Above:* Black maillot. Best colour, best shape for heavier figures. Here, elasticized rayon bengaline. $15. By Gantner. Saks 34th.
*Below:* Briefest maillot. Pale blue satin of acetate rayon and Lastex. $15. By Rose Marie Reid. Lord & Taylor; J. W. Robinson.

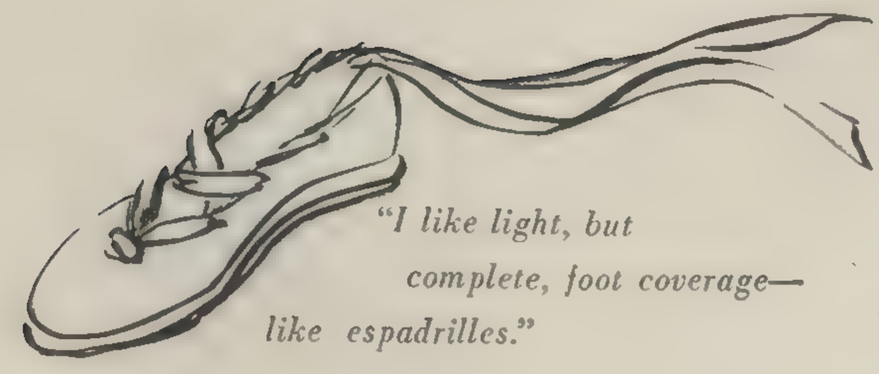
FRANCES MCLAUGHLIN

*"I cover up with a terry cloth skirt."*

*"I put a terry cloth skirt and stole right over my bathing suit."*

# FIFTY-ODD AND STILL IN THE SWIM...

*"I have one suit made to order every year."*



*"I like light, but complete, foot coverage—like espadrilles."*

*Enter Mrs. Exeter, our heroine of fifty-odd, who begins, in this issue, a series dealing with the philosophies, the problems, and the pleasures of these rewarding years.*

*Chapter one, Mrs. Exeter goes to the beach.*

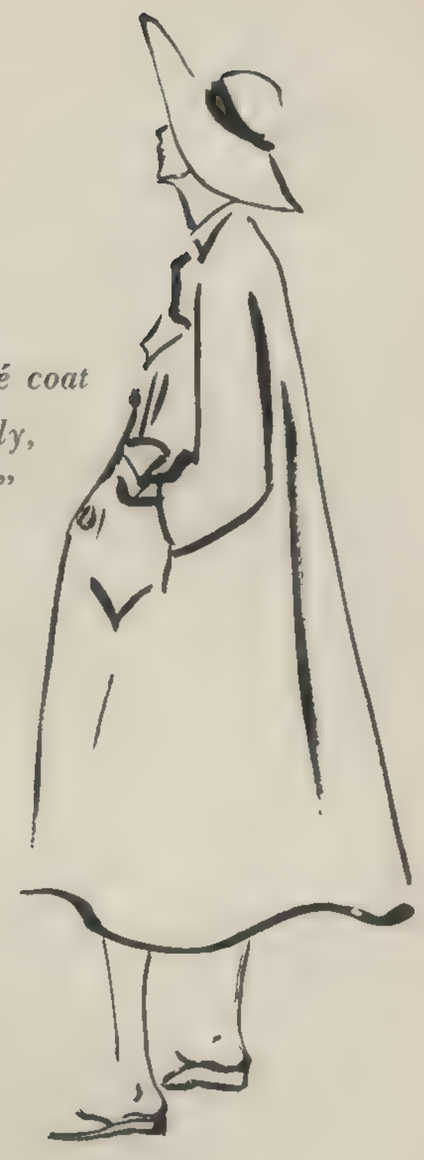
Mrs. Exeter always asks the beach boy for a red umbrella. "Green," she says, "makes me look like an aging Undine, and any fool knows that rosy shadows are more becoming." Mrs. Exeter is approaching sixty, and she doesn't look a day younger, a fact which she accepts with perfect good humour and reasonableness. The unanalytical among her admirers insist that she *does* look young, because, to them, "young" implies everything that is attractive. But she isn't young-looking. She is *good*-looking. The best in her class.

Mrs. Exeter says that it is easier to be good-looking in the late fifties than in the early ones. Then one is still bound by the standards of youth. Usually one has a certain youthful prettiness left, and a strong tendency to cling to it, revolve around it. Goodbyes are always so sad, for the moment.... But once they are gone—the bronze hair, the flaring eyebrow, the delicate, close-fleshed figure—it's easier. Suddenly, one's whole approach to good looks changes. New objectives emerge. New ideals; especially new colours. New plans of campaign. It's very stimulating.

"The very first thing to learn," says Mrs. Exeter, "... and don't ask me why, it's far too psychological... is to forgive oneself. I, for example, forgive myself a 33-inch waist; I forgive my waist, too. I don't revile either of us. I've made my peace with my upper arms and my disappearing eyebrows. I've forgiven the yellowing (mellowing? Thank you my dear) of my complexion. And I don't permit either my back or myself to be humiliated by a touch of rheumatism. These things exist. I can't change them, so I deal with them.

*"I like a shirt and skirt, and shorts for modesty."*

*"I put on a long, unrevealing cotton coat."*



*"A long white piqué coat that washes easily, and a big hat."*

"Fifty has its tricks, too, just as have seventeen, thirty, and forty. Dressing well, looking well, at *any* age involves some playing up and some playing down. I think," says Mrs. Exeter, "that the most difficult problem for women in my age group is the beach. Now, there is a problem that interests me. I love to swim. I've been near the water every summer of my life. I like the sun (warming, not broiling, me, to be sure) and the hot and cold sands. And I like to watch the babies spattering between waves and castles. Besides—thanks to my 33-inch waist, no doubt—I can stay in the water forever.

"But about three years ago I nearly gave it all up. I caught sight of a woman walking towards me out of the water, and, well, my dear, it was a moment of horrid revelation. Her bathing suit was some flimsy stuff, with a halter neck, and she *bulged*—the suit clung, and she bulged. As she passed me, I saw that the skirt was so short that her . . . well, her bottom showed. I knew her. We had come out together over forty years ago. In other words, we were of an age . . . and of a shape, for that matter. It was not a pretty picture. I said to myself at the time, 'Nellie, that ends it. The time has come for you to sit on the terrace. It's obvious that you don't belong on the beach. Take up tatting, take up Sanscrit, but take *off* your bathing suit.'

"But then I've always been a Mental Arranger. You know what I mean . . . I refurnish people's houses when I am supposedly drinking my tea. And I order imaginary trousseaux for young brides . . . so I *imagined* the lady in point in a firm sharkskin bathing suit, with a good stiff skirt, a square neckline, and shoulder cut with real armholes. I imagined a silk bandana tied over her cap; I 'saw' her come out of the water and instead of trailing like a damp revelation up the beach, she put on a long, handsome piqué coat and a pair of espadrilles. And on the spot I decided I needn't give up bathing.

"Once I was shocked into putting my mind on it, I discovered a number of tricks for the beach. The primary one is an unrevealing material for one's bathing suit. Personally, I feel the most comfortable in sharkskin, or that stiff, un-shiny satin. Those materials are firm enough to create a shape of their own—which I much prefer to mine. Almost invariably I order a dark colour. Almost invariably I let the hem down, and sew in lingerie straps, three to a shoulder. I have three bathing suits every year; one of them custom-made. I consider them costumes for bathing—not lounging. I don't care for too much sun, and even if I did, my vanity would keep me from overexposure, so once out of the water, I either put on my cape or a long cotton coat and go up to the beach house and change into something comfortable. I like a shirt and skirt, with shorts underneath, purely for modesty. Or, if I'm debating another swim, I simply cover up with a terry cloth skirt and put on a shawl or a stole and my towelling slippers.

"I think one of the major compensations of age is freedom from self-consciousness. For instance, I watch the youngsters twiddling their parasols in the most inept manner. *Obviously*, they feel affected. But I carry mine with the authority of one who has carried one before—I am a professional parasol carrier! We are old friends, reunited—and what a sensible thing. It's a long walk up to the beach house, and I don't want my hair bleached or my nose burned. Usually, I wear a big straw hat, but a parasol gives me a little nostalgic feeling of gaiety.

"I intend," concluded Mrs. Exeter, "to swim till I'm eighty. I see no reason why I shouldn't. At eighty, if I choose to bathe in a peignoir or a chintz-covered barrel I shall do so. I shall become the beach eccentric. Meanwhile, I'm debating a dark print suit . . . such good red herrings, prints. So *un*-defining. (More information on Mrs. Exeter's beach wardrobe is on page 164.)

*"I flip on my towelling slippers."*

*Vogue Designs for Dressmaking—by request*

# The walk-into, summer dress

Dressing time: two seconds. Coiffure: unscathed. The thought: an uncomplicated little summer dress, so designed that a woman can literally walk right into it. (Vogue's readers have asked for such a dress.) On this page, one to make or have made in chambray. The walk-into device: a row of buttons down each side, over each shoulder. No. 6468.

RUTLEDGE

Designed to be walked into, rather than skinned down over the head—a sun dress of the sort that follows bathing suit and beach. It packs and presses flat, goes on in nothing flat, spares the line of coiffure and makeup. The walk-into device here: a wrapping over and buttoning. (Two buttons secure the wide lap at the back.) To make or have made in piqué—prettiest in paper-white. No. 6476. For back views and sizes, see page 165.

**FOR TENNIS, GOLF...**

*Light, cool, stretchy in all directions*

Low-cut nylon net, thoroughly elasticized straps, back. By Bien Jolie; $3.50. Lord & Taylor.

Adjustable; satin and Lastex. Elastic-bound double nylon net top. By Warner; $3.50. Altman.

# Fresh problems... 22 answers

For every under-top, summer-wear poser of this new season there's at least one answer here or on the following page. The what and why of brassières for light or athletic clothes has been a history of problems since the first Arab's-tent bathing suit. The problems change with every change in dress. These take care of the traditional needs . . . and needs as new as the fashions in this issue. For arm-and-shoulder sports: brassières that stretch against every strain. For hard exercise: firm, absorbent ones. For a misty summer dress, examples as unblenchingly pretty as a camisole, often strapless. For gardening, answers by special request: what to wear comfortably for that bend-and-lift, almost-upside-down exercise. For any-figure sunning, tops with the look of a bodice, the control of a brassière. *Opposite page:* One whole summer top solution . . . a cool one . . . a lovely one. English net, cut and boned for a pretty bosom, a tiny waist; a breath-width of elastic at the back. Made to order at Henri Bendel.

**FOR COUNTRY CLOTHES...**

*Sturdy, modest, moderately-shaped*

Cotton broadcloth cut low for an open shirt. By Exquisite Form; $1.50. From Oppenheim Collins.

For a small figure, a modified curve. Close-textured rayon jersey. By Mme. Poix; $1.50. Best's.

Gingham for sailing quarters, secluded sunning. By Maiden Form; $1.75. Bloomingdale.

**FOR GARDENING...**

*Every side control, reaching freedom*

Nylon eyelet, firmly stitched; elastic back. By Hollywood-Maxwell; $4. Saks Fifth Ave.

For a not-small figure, nylon marquisette. By Hi-A; $3.50. At Garfinckel's; Vandervoort's.

RUTLEDGE

# Fresh problems... 22 answers

*continued*

Cotton shirting under a cotton shirt; moderated shape. By Perma-lift; $1.50. McCreery's.

Cool nylon mesh, low-cut for shirts, thoroughly elasticized. By Flexaire; $2. McCreery's.

**FOR RIDING...**
*Firm control; fully adjustable; shirt-planned*

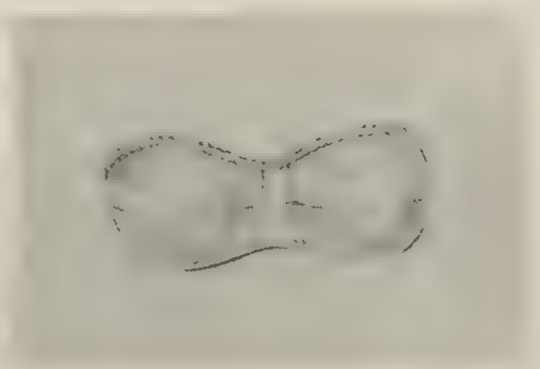
Minimal undercover, effectively wired. Broadcloth Delineator made to order. $35. Berlé Salon.

Complete sun-top, can be strapless. Lightly wired Delineator made to order. $35. Berlé Salon.

For ample figures: pale cotton and rayon; boned, elasticized. By Formfit; $4. Lord & Taylor.

For a large figure: sun-bodice-brassière. Made to order by Edith Lances; Saks Fifth Ave.

Straps arrange to any neckline, low-cut backs. By Kabo, of nylon taffeta; $2.50. Saks 34th.



Lightly boned, all elastic back; for a medial figure. By Gossard. in satin, Lastex; $2. Gimbel's.

**FOR SUN-BARING...**
*Either very inconspicuous, or fully presentable*

Tapered to a small waist: cotton, light elastic. By Helene of Hollywood; $5. The Broadway.

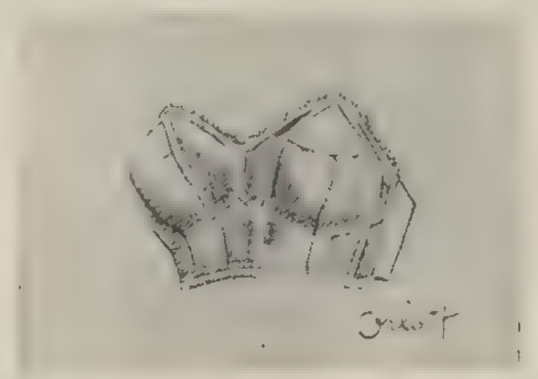
Taut-waisted white cotton eyelet; cotton net top. By Mme. Poix; $6.50. Lord & Taylor.

Pretty, pretty: cotton eyelet. net, satin beading. By Mme. Adrienne; $7.50. Saks Fifth.

**FOR LIGHT AND/OR BARE DRESSES**
*Cool, pretty, and still reliable*

For a risky neckline: pretty cotton lace, satin elastic panels. By Warner; $4. From Altman.

Nylon elastic for freedom, security: boned, nylon net top. By La Trique; $3.50. Altman.



Boned *around* bust, elastic back. By Maiden Form of rayon satin, nylon net; $4. Bloomingdale's.

A VERY FINE BATH POWDER

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# JOE CARTER'S WEEK END

*(Continued from page 95)*

down. She's wearing what to Joe is a very exciting, rather severely cut white dress, no jewellery at all except for a small gold bracelet. And from the garden she has picked for her hair, a dark red rose. Joe catches her eye and toasts her with his glass.

Mr. Russell interrupts Joe's dreaming with a question about tomorrow's exercise. Here are the alternatives: men's doubles in the morning, or if the girls want to join in—mixed doubles. He says this in such a way that it is almost impossible for any girl to say yes—any girl, that is, but Judy, who promptly says "that sounds wonderful."

Mr. Russell smiles weakly and goes on. After tennis a swim, and then, late in the afternoon, nine holes of golf. If that doesn't appeal, there is a highly competitive croquet tournament at a neighbouring house.

"And of course," Mr. Russell says, "there's always the badminton court, the backgammon board, the hammock, and perhaps the wisest choice of all—the beach."

Joe votes for golf, tennis, and the beach. Judy looks at him as much as to say, "If you're trying to impress me—forget it, chum." Joe catches her eye and laughs. "I'm younger than I look. I can do all that and I'll still be able to dance with you all night."

"Rumbas, too?" Judy asks.

"I'll do the rumbas," the tall, sad-faced Argentinian says. And, on that, they all go in to dinner.

It's one of those hot-weather meals that is delicious partly because of the colour scheme (lots of cool greens) and partly because there is not too much of it. There is only one wine—champagne.

The Boston artist, once you get accustomed to the spicy talk with the Cabot delivery, is stimulating and just argumentative enough to be fun. Mrs. Russell is one of those clever hostesses who never obviously direct the conversation but merely drop a bone here and there, and as soon as it is taken up and nibbled at, sit quietly back and relax.

Joe has been watching Judy carefully, enchanted by her sudden enthusiasms and the wild way she plunges into a subject only to get almost immediately out of her depth and then struggle back to dry land. The attractive thing about her, Joe decides, is her spontaneity. She knows she may be talking off the top of her head but she simply can't resist chiming in. And she's feminine—truly feminine and full of grace, in her hands, the toss of her head, her shoulders. And best of all, she is receptive, a ready smile, a quick eye.

After dinner Mrs. Russell puts on an album of Debussy and as the music drifts out into the garden the conversation gradually fades away. Except for the occasional tinkle of ice in long glasses, all is still.

Saturday is perfect. Joe has breakfast on the terrace with the morning paper. The artist from Boston appears wearing sandals, Hawaiian bathing trunks, a sombrero, and is completely covered with a very shiny sun-tan oil. He is off for the beach. His wife won't be around 'til luncheon time—she hates mornings.

The Argentinian appears out of the shadows dressed as if he is about to step on the centre court at Forest Hills. Joe, in his old swimming trunks, feels slightly under-dressed.

After a while Judy appears. She is wearing tennis shorts—not too short, canary-yellow socks, tennis shoes, and a shirt, white, cut like a man's. Around her waist is a red faded bandanna tied in a knot.

As they pair off, Joe gets Judy. He holds his breath until he sees her hit one shot, and then he knows all is well. She may not be another Lenglen but, at least, she can hold up her end. She is very light on her feet and when she serves or reaches for an over-head volley her shirt tightens and her figure comes to life and Joe is very glad he knows her. Lemonade, in a big glass pitcher, is brought out to the court. After three sets—the beach.

Lunch—cold chicken, salad, strawberries and cream, and iced tea with orange.

The afternoon drifts along and around four they start for the golf club. Judy comes to walk around. Joe is delighted. He always plays any game a little better if a girl is watching—a girl, that is, in whom he is interested. She is wearing a light blue linen dress, another bandanna tied as a belt, and red espadrilles. The morning's sun has heightened the gold of her tan, and as Joe tops his first drive he catches her eye . . . and knows it.

The dinner party is large—too large for Joe, because Judy is in another room—and it seems hours between each course. Eventually it ends, then into cars, off to the dance.

Sunday, a lazy morning of papers and a discussion of the night before. The artist, who got wildly intoxicated, is in great pain, huddled in a corner wrapped in a Mexican blanket. The Argentinian is asking a great many questions about a beautiful blond girl he met in the early hours of the morning. He thought her name was Adele, or maybe Helen, or could it have been Lucille. Anyway, he's in love with her; madly, deliriously in love. Judy, looking very much at peace with the world, is lying on the grass, saying little but occasionally looking up at Joe and smiling.

Before lunch a swim, and in the afternoon some mild tennis, an early dinner and then, their bags packed and put in the car, Joe and Judy start back to New York. The week end is over.

A cloud is across the moon and Joe gets a sudden wave of Sunday-night sadness.

"Where are you going next week end?" he says, in a low voice.

"Nantucket."

"Funny," he says, "but that's where I'm going."

"The Channons'?"

"No—the Barbours'."

"That's practically next door."

"Yes," Joe says, the sadness gone, "that's practically next door.

"Nantucket's fun," Judy says, starting to laugh.

"Yes," Joe says, laughing with her, "Nantucket's lots of fun."

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The only pen smart enough, small enough, safe enough for your handbag. And this wonderful new Kimberly Pockette is just as efficient as it is smart. Its velvet-smooth point *rolls* ink on *dry*. Writes with astonishing ease at any angle . . . And never, never leaks!

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With 14-K Gold-filled band, $7.50 (Tax included)
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**Kimberly**
**POCKETTE**
**by EVERSHARP**

P. S. Don't let your husband snitch yours! Buy him a Kimberly Pockette in his own favorite mannish color.

# PIERRE BONNARD

(Continued from page 108)

room, her little dog were all used as models. Madame Bonnard herself is present, hardly distinguishable in the shadow of a curtain, a profile lightly indicated in the edge of the canvas, a gentle presence symbolic of the rôle she played in the great painter's life.

The discretion of this love was so great that it was never mentioned until after the death of Madame Bonnard; then the great painter of seventy-eight admitted that "from now on my life is broken." Madame Bonnard was small, fair, shy, and always surrounded by multi-coloured fabric and books. Her little brown dog which survived her was a great comfort to Bonnard, who would pet it, saying, "One living thing, that's still a great deal." Evidence of Bonnard's devotion to his wife was the care he took of her in 1940 and 1941, going on foot for innumerable kilometers searching for food for the sick woman, begging for milk from his friends and shopkeepers.

After Madame Bonnard's death Bonnard told me, "My solitude is unbearable. After all, it's impossible to paint all the time, and around five o'clock in the evening I start wandering, aimlessly opening empty cupboards, going upstairs only to come down. The time passes endlessly."

The little house seemed to have been built around Madame Bonnard's room, which dominated the whole place with its balcony. On the ground floor there was a dining room with white walls and an empty look, its only decoration two lithographs by Renoir and a small bouquet by Bonnard. Although the room was rarely used for meals—Bonnard and his wife ate like birds—it served as a kind of antechamber through which the painter filtered his guests. If they seemed worthy of friendship, he would invite them up to the room he called his studio. It was small and inconvenient, but only a couple of steps from Madame Bonnard.

Unlike Goya, Bonnard was not a painter who had affairs with women. In fact, he rarely spoke of women and when he did it was always with modesty and respect. Although he was aware of their presence, he rarely paid direct compliments and yet no woman ever visited Le Cannet without being presented by the painter with a large bouquet of flowers. When she was ready to leave he would ask her to wait a few moments while he went with his shears to cut the flowers. He never gathered them haphazardly. The bouquet that he offered was a true Bonnard in which the contrast of colours and the effect of surprise were as apparent as in one of his canvases. For example, he would put one somber flower in among light foliage, or frame a very red rose in newly budded mimosa.

Bonnard read a great deal. The scope of his culture was vast but here again, reticence and discretion were ever present. All display of intellectuality irritated him. Bonnard never allowed himself to join or be pushed into artistic movements. "When one does that," he said, "sooner or later one paints nothing except caricatures of what one started out to do." Some of the little art magazines made a custom of asking distinguished painters to write essays on their art. Although his colleagues always rose generously to this appeal, Bonnard considered the resultant literature superfluous. In an issue dedicated to him he wrote only this: "One always regrets having written a maxim on art."

Because Bonnard's discretion equalled his violence, it was difficult to extract much criticism out of him. He did not hesitate to talk painting with painters but it was always with meticulous care in avoiding the pedantic. There was the time that Bonnard visited Matisse when the latter was working on large-scale compositions treated in an overly simplified way. Bonnard looked at the paintings at length but left the studio without saying a word. Unnerved by this, Matisse asked a mutual friend, "Try to find out what he thinks. He is impossible with his silence and most disobliging. Why did he say nothing?" Bonnard, pressed for a statement, limited himself to repeating several times in a nasal tone. "I said nothing because there was nothing to say." And no one was able to get anything more out of him on the subject.

Naturally, he rated Matisse's talent highly but his way of complimenting it sometimes seemed to suggest veiled criticism. One day, for instance, he said, "Matisse always knows what he's doing and where he's going. As for me, I have failures, I change, I fiddle, I start all over, I get lost and sometimes find myself at the point of departure without knowing why. While with Matisse, he always knows what he's doing." Bonnard rarely formulated an overall judgment on a painter. He never said such-and-such an artist has talent or genius. He was more precise than that. Of Matisse, he said, "He is sometimes influenced by Picasso, who is himself influenced by Matisse."

Although Bonnard had a habit of superimposing layer on layer of paint, he knew how to retain freshness and spontaneity even after months of working on the same canvas. This ability was not without influence on his contemporaries. In 1942, Rouault showed me some of his latest work, saying, "I warn you, I am Bonnard-ing"—meaning by this that he was trying to make his colours even more perfect. Bonnard, to whom I confided this admiring comment, said, "That only means that he is weakening himself." I protested that Rouault had meant this without critical intent and then Bonnard observed, "Then I should Rouault-ize, for my pictures lack form, accent, and a skeleton." He added, modestly, "However, it will come, perhaps. I am just beginning to understand what it is to paint—a painter should have two lives, one in which to learn and one in which to practice his art."

Bonnard's early sketches for posters have been published. But what has never been mentioned, and one of the things of which he often spoke, was that he considered lithography one of his basic experiences as a painter. "For posters," he would say, "it is vital to play four or five colours

(Continued on page 152)

# PIERRE BONNARD

*(Continued from page 151)*

against each other, to place them and observe the action, one on the other. Each proof teaches one something. All painters should begin by doing lithography. Lithographic reproductions of my work are more interesting to me than the pictures they copy. For instance, if a certain red must be alive as a bell waking up the world, I want its tone to be equal throughout. Lithography permits one to obtain this equality, while with my brush I can never achieve it."

Bonnard liked to speak of his youth but without ever taking it seriously as so many celebrities are apt to do. He would like to tell about going on Sundays to see Claude Monet; he told Vuillard that he owed much of what he knew to these visits. At this period of his youth he was living in a studio with Vuillard, Denis, and Lugné-Poë. It was Poë's ambition to discover new plays, new actors, and new painters. (It was Poë who first discovered Gauguin and was later to call attention to Gauguin's student, Van Gogh.) It so happened that the great French actor, Coquelin, was an art collector. When he showed some curiosity about the work of Bonnard, Lugné-Poë, full of hope, brought him one of Bonnard's latest canvases.

Already the unexpected harmonies of the painter's work were disturbing and Coquelin refused to buy the painting even for seventy-five francs, which at that time was approximately fifteen dollars. Lugné-Poë, miserable over this rejection of his friend's work, refused to admit his defeat. Instead he borrowed twenty francs from his father, ten francs from his mother, collected the rest from friends, hid Bonnard's painting with the concierge, and returned triumphantly with seventy-five francs as evidence of the sale.

In those days sales were rare and the four friends celebrated this one with a good dinner, which was far too costly in the eyes of Lugné-Poë, who spent a year paying back his indebtedness. Twenty years later he was proud to sell the same picture for seventy-five hundred francs. Today this same canvas is worth fifty times what Lugné-Poë sold it for.

Bonnard rarely spoke of prices but was a strong believer that "prices when they get too high are not good for painting." Although it amused him to quote the prices of his youth—fifty, seventy-five, and a hundred francs—he was invariably irritated when one spoke of the millions which his work was now worth. Bonnard had no need for good suits, luxurious living, expensive travelling, and he retained his youthful conception of money. He handled it as a poor man would, even when he was rich. When he gave a fifty-centime tip to someone who had gone to much trouble for him, it was not a matter of avarice but simply that Bonnard was both indifferent and ignorant of the details of material life.

When I saw Bonnard in 1942 I happened to ask him what he was reading: "A book by André Suarez, called *Livre de L'Émeraude*. It's like painting." I suggested that he might care to meet the great poet, who happened to be living at the time not far away, in Antibes. Bonnard accepted with alacrity. It finally took place one afternoon in the Café des Allées facing the old port of Cannes. Bonnard's first words were to congratulate Suarez on an article written some ten years before in praise of the famous art dealer Ambroise Vollard. "You brought out how Vollard respected the artist and tried to give him means for expression." One sensed all the importance which Bonnard attached to this.

Later Suarez spoke of the war and the Germans, but the poet's vehemence was unable to break into Bonnard's calm. His only comment was to admit, "It's more agreeable here because we don't see them." He told Suarez that at the moment he was working on several canvases which he described to him. Such a description was rarely heard from Bonnard and would have disappointed æsthetic theorists by its simplicity. "I've discovered peaches," he said, "they're so intense and soft and some of them resemble a setting sun; only it's a sunset that does not disappear, which is most convenient for a painter." He added, "It takes me several months to get into a series of subjects and to have around me several canvases which help each other. I'm very clumsy." And he added, "The actual time required to paint a picture is so short that it hardly matters; but one must have been thinking about it for years."

In the little studio in Le Cannet, the canvases on which the painter was currently working—regardless of whether they were large or small—were never on an easel. Instead they were tacked onto the walls. The small, triangular studio, lighted by a skylight, had been divided by raising the level of half the floor space; this created a platform three steps high, dominating a passageway below.

Bonnard found that the complications of this construction (built by the former occupant) had many advantages. The light coming from the ceiling was good. He liked the little window high in one of the walls, through which he could see his multicoloured garden looking just like a painting. He also liked the unusual angle of vision obtained by standing on the raised platform and looking down on the canvases pinned along the lower wall.

When he became too obsessed by any one canvas Bonnard would detach it from its lower angle position and tack it at the highest possible point so as to cut from sight most of the composition. But he had a way of keeping right under his eyes any picture whose colour displeased him or whose exaggerations irritated him. "It is important to keep the failures. They present problems which I find passionately interesting," he said.

In the last days of his life Bonnard said, "At my age there always seems to be something that doesn't function right." Not long after that, a brief illness which, perhaps, he did not resist strongly enough, took him off. He went to find Madame Bonnard.

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# AT THE HAGUE CONGRESS

(Continued from page 121)

comprising two other movements, that of a United States of Europe, presided over by Edouard Herriot, and that of a general congress that was to be organized at The Hague, in Holland.

An original decision was adopted from the beginning: Congress would not only have the usual political and economic commissions, but also a cultural commission.

Some people even thought the last was the most important of the three. The role of the cultural commission or subcommittee was to establish a spiritual and moral basis, a common effort to draw the human conclusions of the Congress. In other words, to express in general living terms the political and economic measures which might be adopted. This particular trial of our common enterprise provided a definition for Europe itself.

We spent four agitated days. The commissions met for sixty work hours. Debates were sharp, dramatic. The Continental Federalists called for rapid effective union. The British, more cautious about large projects, suggested a more prudent approach.

The present situation is clear: not one European nation is able to defend itself alone. Not one can solve the problems brought about by modern economy unaided. There is, therefore, one solution: to unite. From the practical point of view, the Marshall Plan is a step in that direction. But this union must be founded on a common attitude towards life, common traditions, identical hopes, if it is to last. Together we can form tomorrow's greatest economic unit. Together we can save the peace.

It is evident that a Federation of Europe founded on our ancient liberties is naturally destined to be in sympathy with democrats the world over. It will inevitably become a partner in the great Atlantic Union.

Even if the Congress of Europe had not achieved the practical results which were reached, the mere fact that it was able to come into existence would have been in itself a success.

The lights of the Knights' Hall are dimmed. The crowd that gathered every evening to watch the arrival of the delegates has dispersed. Eight hundred delegates have left for their homes with a new hope. The last words uttered by Paul van Zeeland, who presided at the last meeting, were: "You have taken here upon yourself a heavy responsibility. It is now that your real work begins. Only now will it be seen if our sessions had genuine meaning. We want above sovereign states a supreme court, a common law, an assembly of Europe." I was watching Winston Churchill deep in his armchair, and I listened to him—he was rumbling to himself, "We should all stand up . . . this is the time . . ."

# OUTSIDE READING

(Continued from page 125)

dealing with the careless shaping of events by what all three writers agree was timid statesmanship, hampered in some cases by ignorance of the long thread of European history. They do not make the same points, but a fact from one sometimes gives a beautiful phrase from another a curious sudden crash of understanding.

This past winter and spring we have had a half dozen books with devils and witches, sometimes as fantasy and sometimes as satire. It is amusing to read *The Prevalence of Witches*, the new Aubrey Menen novel, loose as a bag of shells, with C. S. Lewis's older book, *The Screwtape Letters*. Both are concerned with the devil and with civilization. Lewis wrote his version from the point of view of a Department Head in Hell, advising a junior member on the wiliness of man and the angels. Menen uses an Education Officer, British, who goes among the primitive tribesmen in an imaginary country, Limbo, at the top of India.

At the moment there is a publishing flurry about Thomas Wolfe—a new edition of his first great novel, *Look Homeward, Angel*, and two small books of critical estimation, *Hungry Gulliver* by Pamela Hansford Johnson and *Thomas Wolfe* by Herbert J. Muller. The two books of measurement with their different estimation of the importance of the Esther Jack chapters in the later Wolfe novel, *The Web and the Rock*, have an increased importance if Aline Bernstein's own small, intense, suffering novel, *The Journey Down*, is read with them. For her book is Esther Jack's version of those enormous, brutal, suffering chapters.

For a powerful adventure in living and thinking, read, slowly and over a longish time, *Albert Schweitzer, The Man and His Mind* by George Seaver. He explains the braided career of Dr. Schweitzer, builder of a hospital in Africa where he lived for years as a medical missionary, a musician, a notable organist who made independent research into Bach, and above all a philosopher who has done extraordinary original thinking about St. Paul. To be read with this biography are his own short autobiography, *Out of My Life and Thought*, Mary Ellen Chase's *The Bible and the Common Reader*, and Edith Hamilton's *Witness to the Truth*, a superb discussion and recreation of the life of Jesus.

Just for wit, or observation, or the enjoyment of the old knack of story-telling, read together these five new books of short stories, *The Common Chord* by Frank O'Connor; *It May Never Happen and Other Stories* by V. S. Pritchett; *The Collected Tales of A. E. Coppard; The Wall of Dust* by Hallam Tennyson and, finally, *Innocents* by A. L. Barker, who knows what deviltry and witchery and cold evil can be in children. All the twenty books mentioned here are richer in combination.

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*Your* face telegraphs your *inner self* to others wherever you go. Are the messages it sends heartwarming? They will be—if you help that face of yours *look* clear, bright, lovely.

But you can't be careless with it. You can't lax-up with the creamings that do so much to give a luminous, soft look to your skin. For *real* beauty-cleansing, the new "Outside-Inside" Face Treatment with Pond's has a special way of leaving skin sparkling *clean*—soft, glowing with roses, delightfully prettier.

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Mrs. Gould plays a charming role in New York's young society. Her lovely face sends a sparkling challenge—makes *you* want to be lovelier.

# Mrs. George Jay Gould, JR.

## *"I find the new 'Outside-Inside' face treatment wonderfully effective"—Mrs. Gould says*

When your face looks lovely it gives happy promises about *You*. It is the out-going expression of your *inner self*. That is why you want to realize *every lovely thing* about it.

### A New Face Treatment

Don't cloud your skin's beauty with halfway cleansings. Like a window, your skin has two sides—and *both* need care. Your face will return a happy "thank you" for this new "Outside-Inside" Face Treatment with Pond's that *acts on both sides of your skin at once.*

FROM THE OUTSIDE—Pond's Cold Cream works for you. It wraps itself softly around surface dirt, dried skin particles as you massage—sweeps them *cleanly* away, as you tissue off.

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Twice daily—*always at bedtime*—give your face this Pond's "Outside-Inside" Face Treatment:

***Hot Water Stimulation***

Press face cloth, comfortably hot and wet, against face—to stimulate blood flow to skin.

***Two Creamings—to "condition" skin***

*1) Cleanse* . . . work Pond's Cold Cream briskly over warm, damp face and throat to sweep dirt from pore openings. Tissue off.

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A cold water splash, then pat on the tonic astringence of Pond's Freshener.

Your skin will seem fresh as a rose bud! "My whole face feels so waked-up," Mrs. Gould says. And *you'll* agree . . . here is a face treatment *you'll* never want to skip—because *it works.*

### *Always remember this* . . . the YOU that others see first is in your face

***Don't think it just vanity to develop the beauty of your face. When you look lovely you add more joy, more pleasure to the lives of everyone around you. And YOU become happier, more confident, because the real You is brought closer to others.***

# WHAT THEY WORE AT

At the superb buffet luncheons at the White Sulphur, Greenbrier house party. *Left:* The DUCHESS OF WINDSOR wore a coral-pink tweed suit; crocodile bag and shoes. MRS. EDWIN RUSSELL, heading for the courts, wore a strict white tennis dress, cardigan.

Before the colonnaded veranda, the DUKE OF WINDSOR, talking to LIEUTENANT GENERAL (United States Air Force) and MRS. QUESADA, wearing a good-tradition country suit, beige and brown wool, easy, active skirt. *At right*, the host, ROBERT E. YOUNG.

Casual clothes were unanimous. Nearly everyone went in for some active sport—or dressed as if they did. MRS. DRAYTON COCHRAN and MRS. MICHAEL PHIPPS played golf in their Long Island "uniforms": tartan plaid slacks, functional white sports shirts.

The DUCHESS OF WINDSOR in a bold-striped suit, debating the menu with CHARLES CUSHING. *Below, left:* MRS. THOMPSON BIDDLE, in a blue and beige long-jacket country-suit. *Below:* Panorama of the daytime clothes. *Standing:* MRS. HAROLD TALBOTT, MRS. THOMAS LAUGHLIN. *Seated, left to right:* MRS. JOHN FELL, FRANCIS LAWRANCE, MRS. MICHAEL PHIPPS, and WILLIAM MCKNIGHT.

# THE GREENBRIER OPENING

Characteristic day clothes, crisp and to the purpose. *Right:* MR. and MRS. JOHN SIMMS KELLY, she, in the ever-perfect sweater and well-cut skirt formula, starting out with WINSTON GUEST, and MRS. GUEST, who wore a pale tweed suit, moderately long skirt.

The sports clothes were what all good sports clothes should be: specific. Example: MRS. NICHOLAS DU PONT, wearing wide-pleated, white shorts, on the long side, and a traditional cardigan, white buttoned navy blue. With her is MARSHALL HEMINWAY.

In the evening, the casual atmosphere vanished, replaced by formality. Bare-shouldered ball dresses, jewels. MRS. BYRON FOY wore grey taffeta shot with gold, over a crinoline. MRS. JOHN SIMMS KELLY, white crêpe, with brown, black, and white net.

*Right:* LADY SHEILA MILBANK wore gold-coloured satin brocade. The DUCHESS OF WINDSOR, oyster white satin, narrow of skirt, embroidered in silver. *Below, right:* MRS. DRAYTON COCHRAN, seated with GEORGE F. BAKER, JR., wore eyelet, blue-sashed. Her jewels, diamond flowers. *Below:* MRS. WINSTON GUEST, talking to MARSHALL HEMINWAY, wore Swiss organdie, green shoulder ribbon.

JEROME ZERBE

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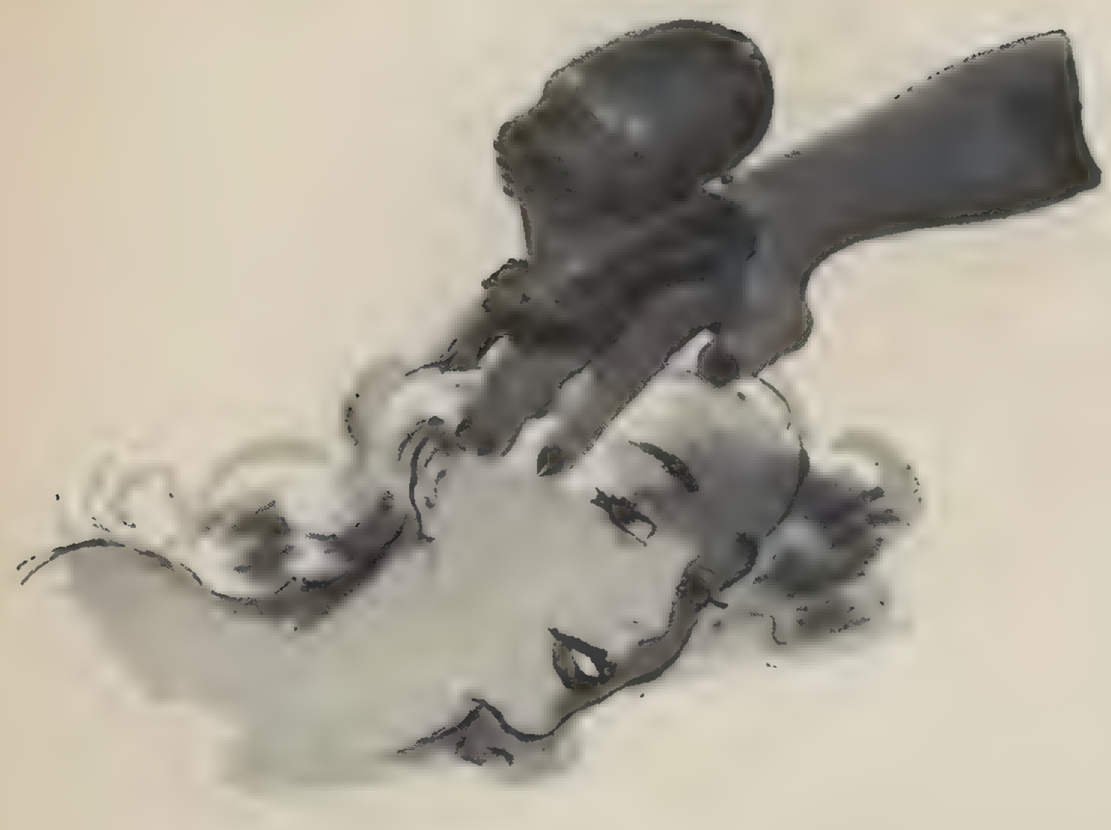

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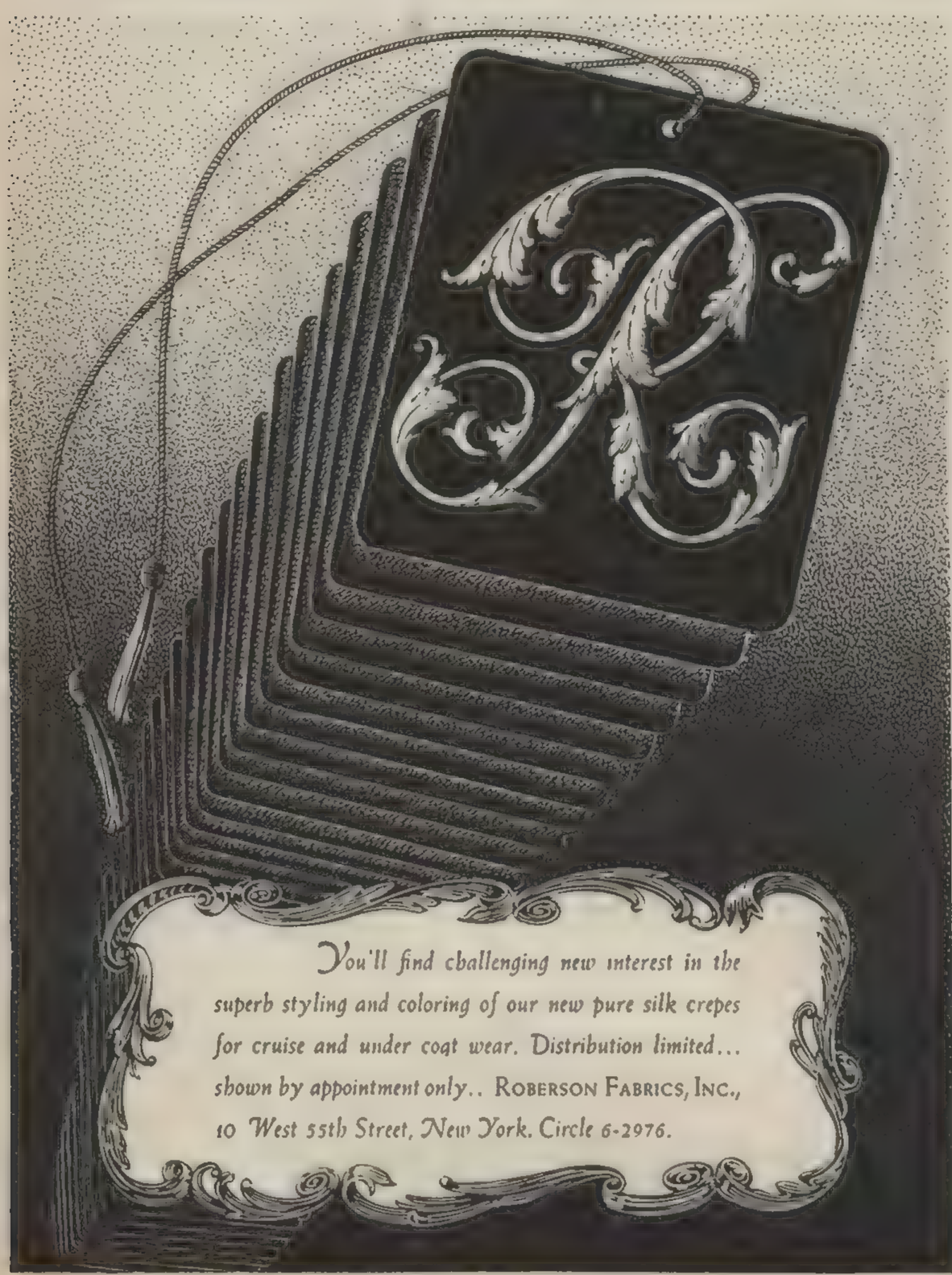



# A SUMMER'S WORTH OF SHOES

*Here is a floor show of shoes, suède in whole or in part, designed with a sense of purpose as well as prettiness. They have been made with certain types of dressing and activities in mind, simplifying your problems, your selection. The city models have a delicate airiness that slants them toward summer without restricting them to a season; the new spectator-sports shoes, white or white-with-colour, are done in the manner of the new onlooker clothes, well-planned, with nothing haphazard about them. The nine types of shoes photographed here, dissimilar in intent, have a shared quality of slightness. Nowhere do they increase the area of the foot, not by bows or extension soles or platforms. Each holds the foot in a close, light embrace, and pays it a graceful new compliment.*

Tea-time and dinner sandal with double ankle-bracelet, an Avonette, an open-and-shut case for the companionability of cocoa suède. $17 at Saks Fifth Avenue.

Spool-heeled white suède spectator opera pump with partway necklace of perforations, a single, simple, buckled strap. $19 at I. Miller, to wear with onlooker pastels.

You cool your heels, keep your toes in retirement, when you buckle on this summer afternoon ankle-strap sandal of black suède. By Styl-Eez. $13 at Selby 5th Ave.

Double feature in bicolour: showing in the hand, small-heeled spectator opera pump, half navy-blue calfskin, half white suède, $13; showing on the foot, white suède, with a narrow tan calfskin strap, $13. Both are Rhythm Step designs, from Altman.

MIEHLMANN

Four-strap black suède sandal, closed on the far side as well as at the heel and toe. Good companion to soft afternoon dresses. By Peacock. $17. McCreery's.

For practically all activities in town, short of great gala, black suède opera pumps, as plain and complete as these, prove infallible. By Brauer. $13 at Altman.

Shoe of cocoa suède with a superstructure of straps openly maintaining its gay alfresco effect, its late-in-the-day air of festivity. $17 at all Walk-Over shops.

Double-X strappings mark a way for a foot to be cool without over-exposure. Black suède with the medium heel suited to sight-seeing, shopping. $19; Florsheim.

**Bien Jolie creates**
**the world's finest corsetry**

# KEEP COOL, GENTLEMEN

*Notes on what a man can wear in summer—*

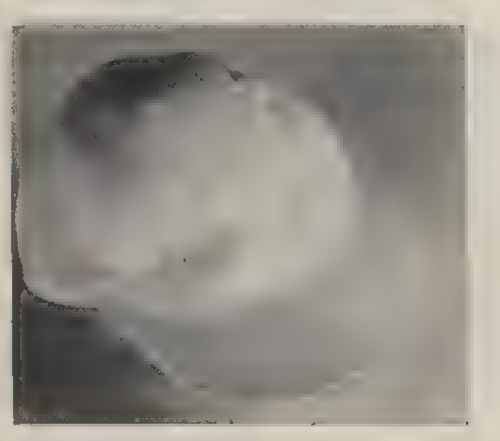
HATS: The best summer hat is a real *summer* hat. Straw. Open-weave Nassau Palm braids straight from the West Indies; open-weave Baku as light as two ounces; new twisted-weave Panama that lets the breeze in.

Still the snappiest hat for town is the old-fashioned boater worn with club colours. What gives a summer hat its "bite" is its band. Bands range from the commonplace (bright red and odd stripes) to the interesting, subtle, faintly faded blues and rusts. If you are going to wear a band, don't be mousy about it. Get a gay, attractive one, and wide.

If you insist on keeping to the style of your winter hat, take a look at the new lightweight felts with vents in the crown.

For summer golf choose either a lightweight white cap—the wide peak is a good glare-killer—or one of those shapeless, turned-down-all-around, white cloth hats with vents in the top (if you are either an ex-croupier or a city editor, you can have a green visor inserted to make you feel at home).

When Byron Nelson was breaking records all around the country he used to wear a plain white tennis visor. Maybe one would bring you luck.



*Keep a cool head in a cool linen golf cap, $3; Tripler.*

SHIRTS: There are two schools of thought about the preferred summer weight for the town shirt, one advocating the very thin; the other, regular Oxford cloth. The very thin is fine when you first put it on, but by mid-day, if you get really hot, it is sticking to your body like wet tissue paper. The best shirt choice is between the two weights—very fine broadcloth or closely woven mesh.

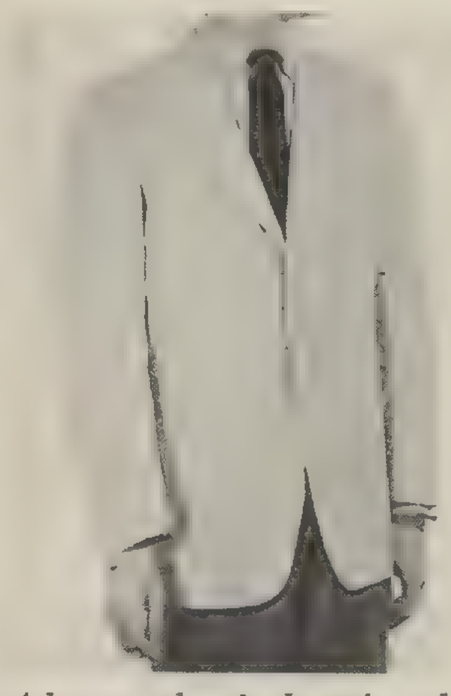
One good summer shirt is called the Vericool. The fabric is sheerer than most, but a specially twisted yarn prevents wrinkling.

The best summer shirts for a dinner jacket are the button-down-collar Brooks shirt and the white silk shirt. If you wear a T shirt underneath (a habit a lot of men developed while in uniform), then, of course, you can wear as light a shirt as you like. (Incidentally, be prepared to pay $20 minimum for a silk shirt, and to wait weeks for the making.)

Among shirts to wear playing golf, tennis, driving to the beach, there is great variety—from the wild kind (the Hawaiian designs and the high scarlets and yellows) to the quiet, cool checks and the solid blues and whites.

For games, lightweight lisle and cotton mesh, in conservative colours, are the best. On the golf links it's tough enough keeping your eye on the ball without the distraction of a wild-patterned shirt. A new development is an open-weave fish-net shirt (not *too* open). This shirt, which originated in the south of France, has short sleeves and a hand-rolled, low-cut crew neck.

Whether or not you should wear collarless shirts depends upon what kind of neck you have.



*A hot-weather jacket of corded seersucker, $15 at Rogers Peet.*

*White tropical worsted dinner jacket, $35; from Chipp, Inc.*

## *to look on friendly terms with the season*

If you are in doubt, play safe and wear a shirt with a collar.

When it comes to sports shirts, a number of materials are equally good: rayons, lightweight wool gabardines, spun silks. The proof of your taste is in the pattern you choose. If you will settle for shirts that are interesting by understatement rather than mad fantasy, you will improve the looks of the country landscape.

TIES AND SOCKS: Men's summer ties should be noticeably different from winter ones. The freshest looking summer ties are solid-colour washable linens, icy blues and greys; lightweight silk foulards; square-end bow ties, faded reds and yellows in a Bermuda pattern. Stay away from stuffy dark colours and heavy designs. The simpler the pattern the cooler the effect. Grey and blue checks are particularly good.

Don't forget that scarfs are fine with sports shirts and blazers. Again, the simpler the pattern, the smarter. Blue polka dots are hard to beat.

With socks, as with shirts, the best choice is a compromise between light and heavy—lightweight wool, plain ribbed blue or gray; for golf, yellow or white. Ankle-length socks do look sloppy, but they are undeniably cool, and therefore permissible in scorching weather.

SHOES: The smartest country walking shoes in summer are a well-made pair of brown and white. The most popular of all summer footwear, out of town, is the Norwegian moccasin—should be kept treed and well polished. Too elaborate sandals and other chi-chi beach shoes are slightly embarrassing; old tennis shoes or your second pair of moccasins are a safe choice for the beach.

Suède shoes, although rather hot, are good-looking, especially with a grey flannel suit. Combinations of suède with other leathers should be avoided.

For golf and tennis, *the* essential in your shoes is comfort. Brown and white are fine for summer golf, but keep 'em clean. There is a good moccasin for general country wear shown on page 76.

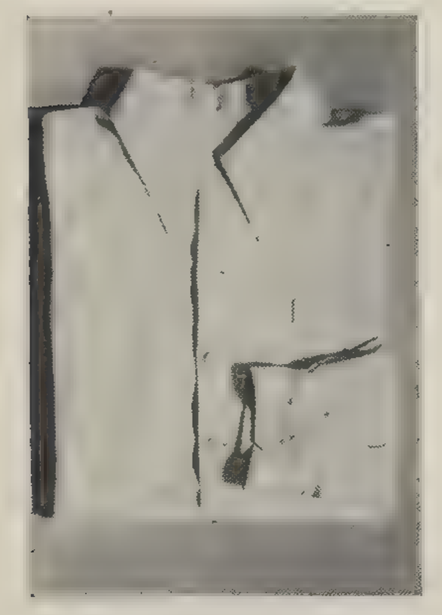
SUITS: Notably comfortable summer suits are made of tropical worsted. These can be found in such special fabrics as Burma cloth, Porostyle, Penang and India weight. They are absorbent, light in weight, cool. Palm Beach cloth and a similar cloth made of wool-and-rayon are fine for town, too.

A new material is a mixture of acetate and viscose rayon. Although it takes a hot iron to put a crease in this fabric, lower temperatures will not wilt it.

And there is always seersucker. The only MUST is that you wear a fresh one daily. If you want a slightly stiffer material, try a cord—it belongs to the seersucker family but keeps its press better. Other members of the same group are Celanese and cotton. They are all washable, but stand up best under dry-cleaning. The jackets of any such suits may be worn with flannel trousers. (All summer suits look smarter the less padding and styling they have.)

SLACKS AND SHORTS: The ideal summer slacks are made of Irish linen; they keep their shape, look fresh. Yellow, darkish blue, white, and rusty red are the best colours.

*(Continued on page 162)*



*Izod of London flannel shirt, two pockets. $19; Saks Fifth.*

MIEHLMANN

*Have several neat, cool robes of seersucker. $15 at Tripler.*

# KEEP COOL, GENTLEMEN

*(Continued from page 161)*

If you don't like linen, try a lightweight rayon fabric. With any slacks, either a belt (probably a well-worn one without too big a brass buckle) or an old twisted necktie or scarf.

Shorts, not only for tennis, but for golf (unless you're in snake country), and for regular country wear, are an excellent idea. Be careful about the length. If they are too short they are most unbecoming; if too long, sad and droopy. If you have difficulty finding the length that's right for your height, the best thing to do is to have them made to order—with pleats in them.

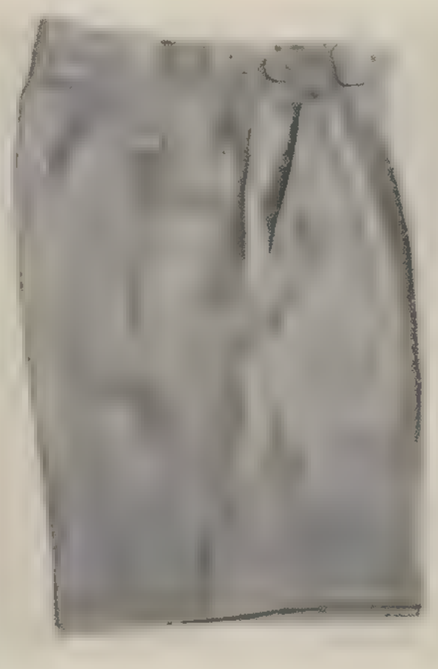
In the golfing world this year, there is a movement back to knickers (plus fours for the overseas editions). They are certainly comfortable and give considerable freedom of movement. White Irish linen knickers look the best. To wear with them to and from the course, a blue blazer, with or without brass buttons. This blazer also goes well with grey flannels or with linen slacks, and lends a neat, well-thought-out look to the most informal outfits.

SUMMER EVENING CLOTHES: It is a good plan to have two tropical worsted dinner jackets, one white, one black, to wear with black tropical worsted trousers. If you are feeling especially gala, wear the white jacket—pressed perfectly—with the black trousers.

FOR SLEEP: Have a sleepcoat, the ideal bed-dress for hot summer nights, reaching almost to the knees, and worn with a belt. It is a self-respecting garment, not a joke-piece like the old-fashioned night-shirt. Have, too, half a dozen light seersucker robes—throw them into the laundry like shorts.

COOLERS: Cooling lotions are a great help as fresheners. Eau de cologne is among the best. Mary Chess has some fine, crisp mixtures that come in good-looking bottles and are known as Chessmen. (Don't put the lotion on your cheeks only; remember to splash it on your forehead and the back of your neck as well.)

MIEHLMANN

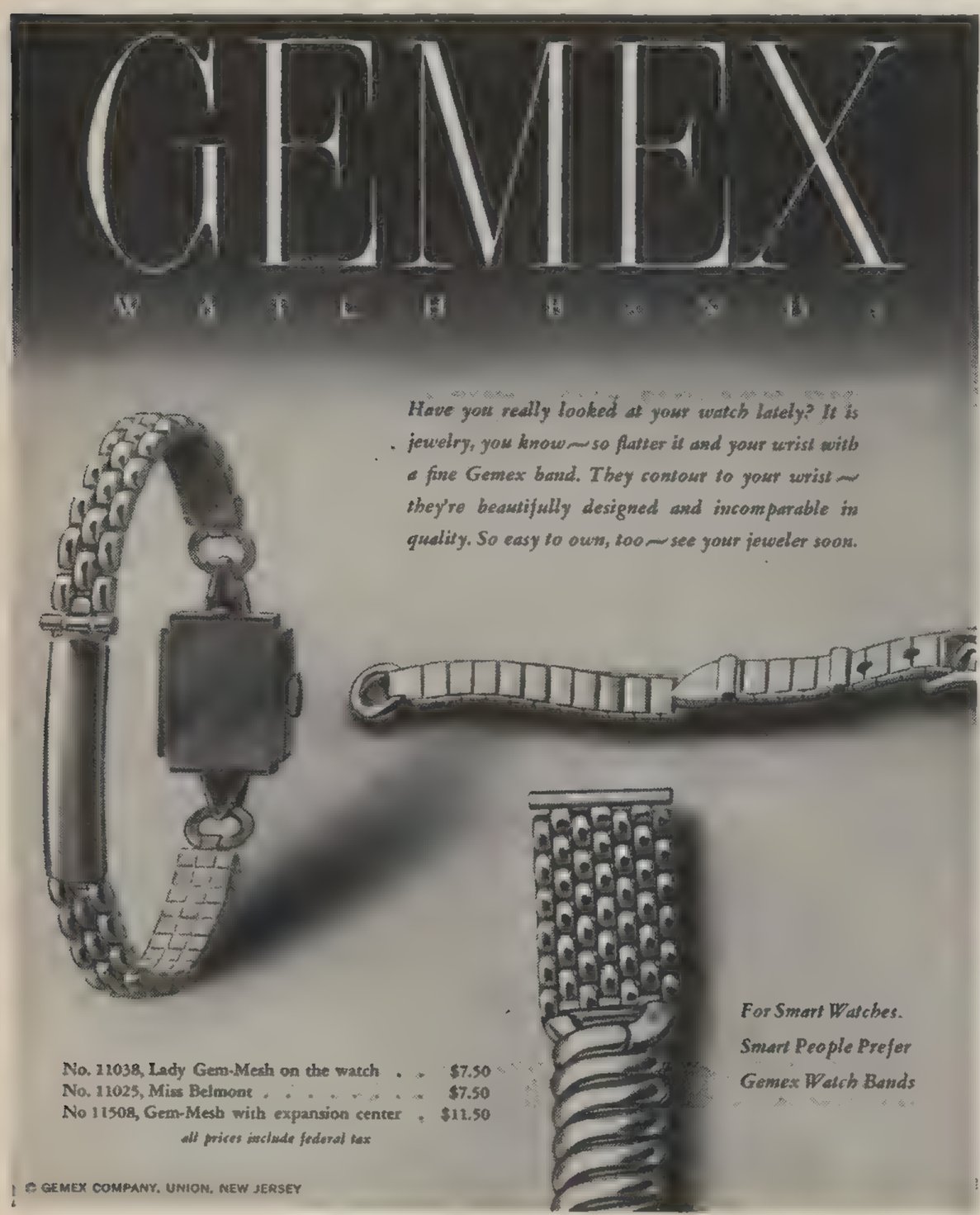


*Daks linen shorts, tailored to an English T. $20 at Tripler.*

*Pringle of Scotland cashmere pullover. $25; from Gentree Ltd.*

*Tennis shirts made of thin cotton, $5 each at Whitehouse & Hardy.*

*Cotton net shirt for tennis- or golf-players. $6; Tripler.*



# MOVIES . . . TO SEE AGAIN

(Continued from page 125)

sky, for, he said, "It was my father, a young officer in the Guards who took a spill in just such a race. Someone told Count Tolstoy about it."

MAGGIE TEYTE, the great English soprano, loved especially the beautiful flow of *Great Expectations*, would see again the scene on the moors in the fog when the huge-faced convict grabbed young Pip.

GARSON KANIN, who wrote and directed the long-run hit play, *Born Yesterday*, and co-author of the movie, *A Double Life*, chose *Le Diable Au Corps*, a French film only privately shown in this country. The memorable scene to him is the final funeral sequence when, just as the pallbearers are bringing the coffin out of the church, the bells ring to announce the Armistice, and the pallbearers begin to laugh and shout in happiness.

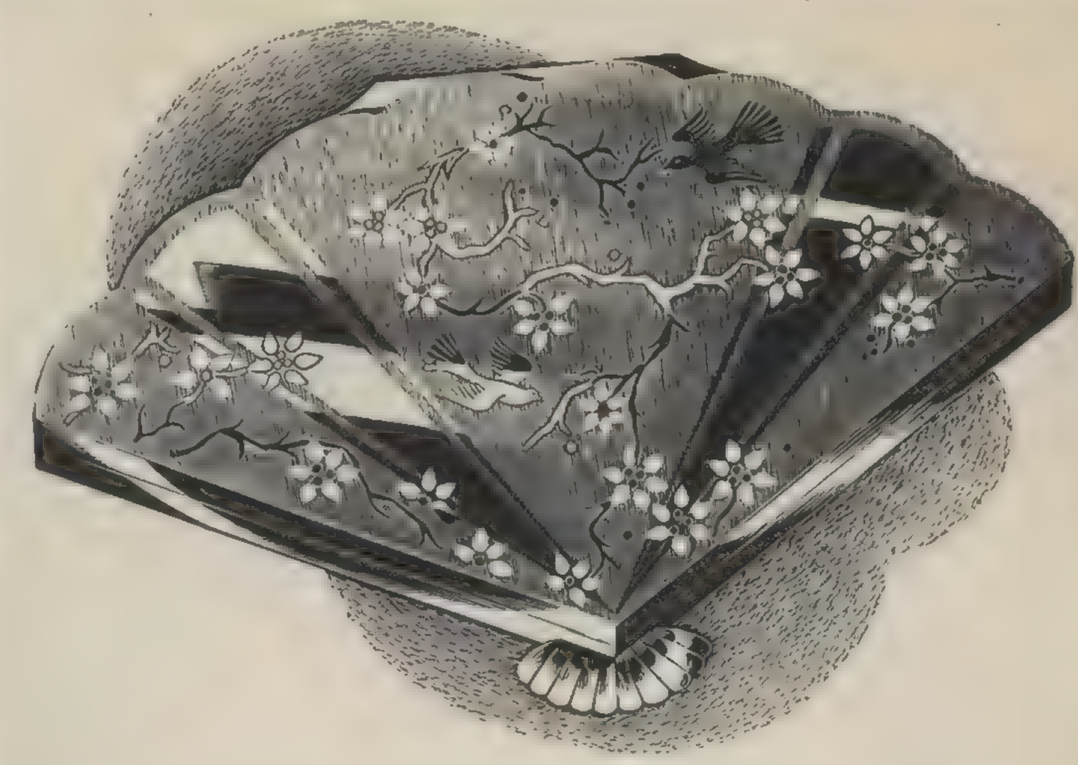
GEORGE CUKOR, who directed *A Double Life*, also picked *Le Diable Au Corps*, because it "has the greatest love scene I have ever seen, all played in bed."

TRUMAN CAPOTE, author of "Other Voices, Other Rooms," would go again to see *Day of Wrath*, the Danish film, in which at the high point "the flames ate at the accused witch while a children's choir sings beautifully, calmly."

Others wanted to see once more *The Search*, that shabby, sunny scene, so deeply tender, in which the little lost Czech boy is finally seen by his mother whose head lifts in a sense of recognition. At that moment of tension, the small one quivers, hesitates and runs silently to her with the utter abandon of happiness. A few would choose the generous moment in *The Idiot* when Gerard Philipe as Prince Mishkin offers his title and his fortune to the elegant, high-spirited, and discarded mistress of a pompous Russian official. Some, of course, would go back to *Treasure of Sierra Madre*, to the moment when Walter Huston, wrinkled, and dirty, dances a mad little dance of wild joy at the discovery of gold.

Some remember especially the pitch of frustration in the farewell scene in the railroad station of *Brief Encounter*, when the lovers, knowing this is the last tea together, must listen to an acquaintance's spilled stupidities. . . . The mock death-bed scene in *Volpone* when Harry Baur, with his ham-shaped face, lies on his panoplied bed, alternately sagging in stupor and prancing with delight at the presents wrung from the Venetians—it is a scene shiny as silver foil, detailed as petit point. . . .

And practically everybody would go again to see the Marx Brothers in *A Night at the Opera*, especially that incredible moment when one of the brothers swings on a rope, high into the flies. All these are remembered pleasures.

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*Accepted for Advertising by the Journal of the American Medical Association*


# MRS. EXETER IN THE SWIM

*(Continued from page 141)*

White terry cloth skirt plus fringed triangular shawl. Sizes 10 to 16. By Tina Leser; $30. At Lord & Taylor. White towelling scuffs, cork soles. $5. From Kerge's.

Immaculate white piqué (that washes and presses like a dream) for a cool beach coat. Four large pockets. Sizes 10 to 18. By Joseph Zukin; $30. Lord & Taylor.

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6476

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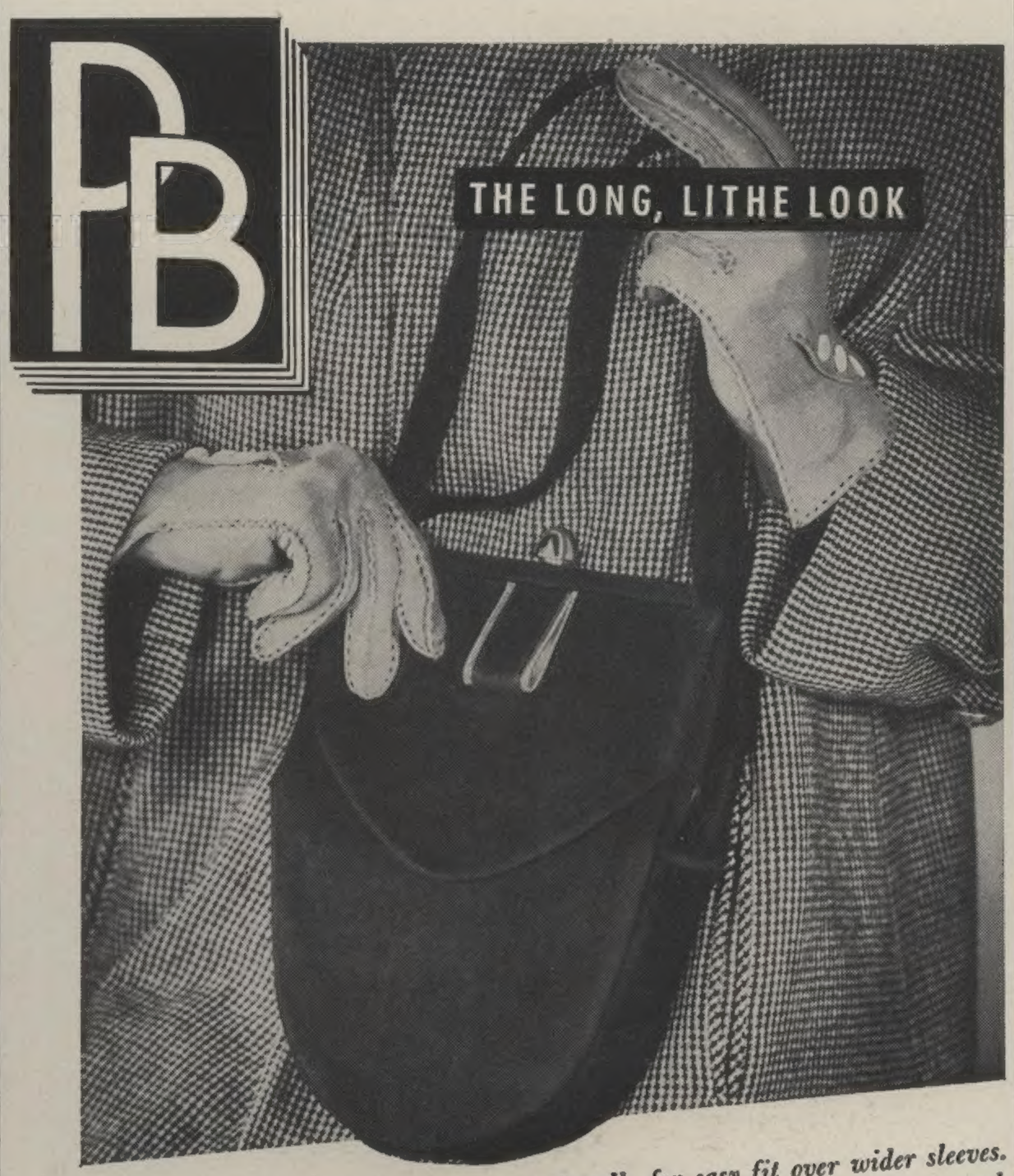
Note: Connecticut residents please add sales tax.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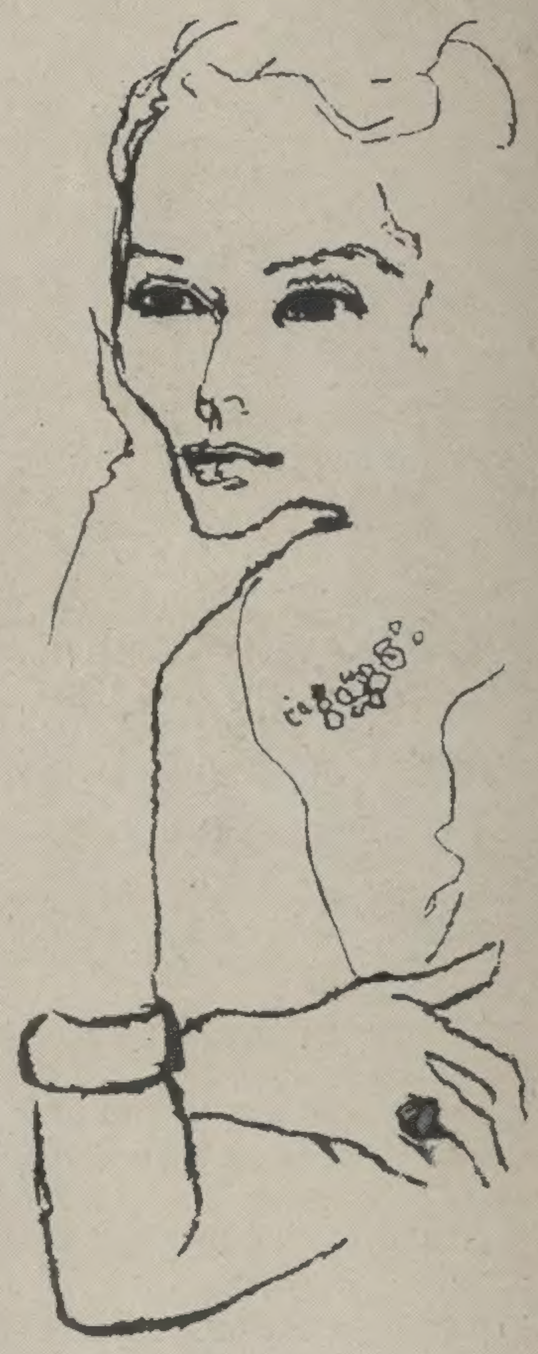

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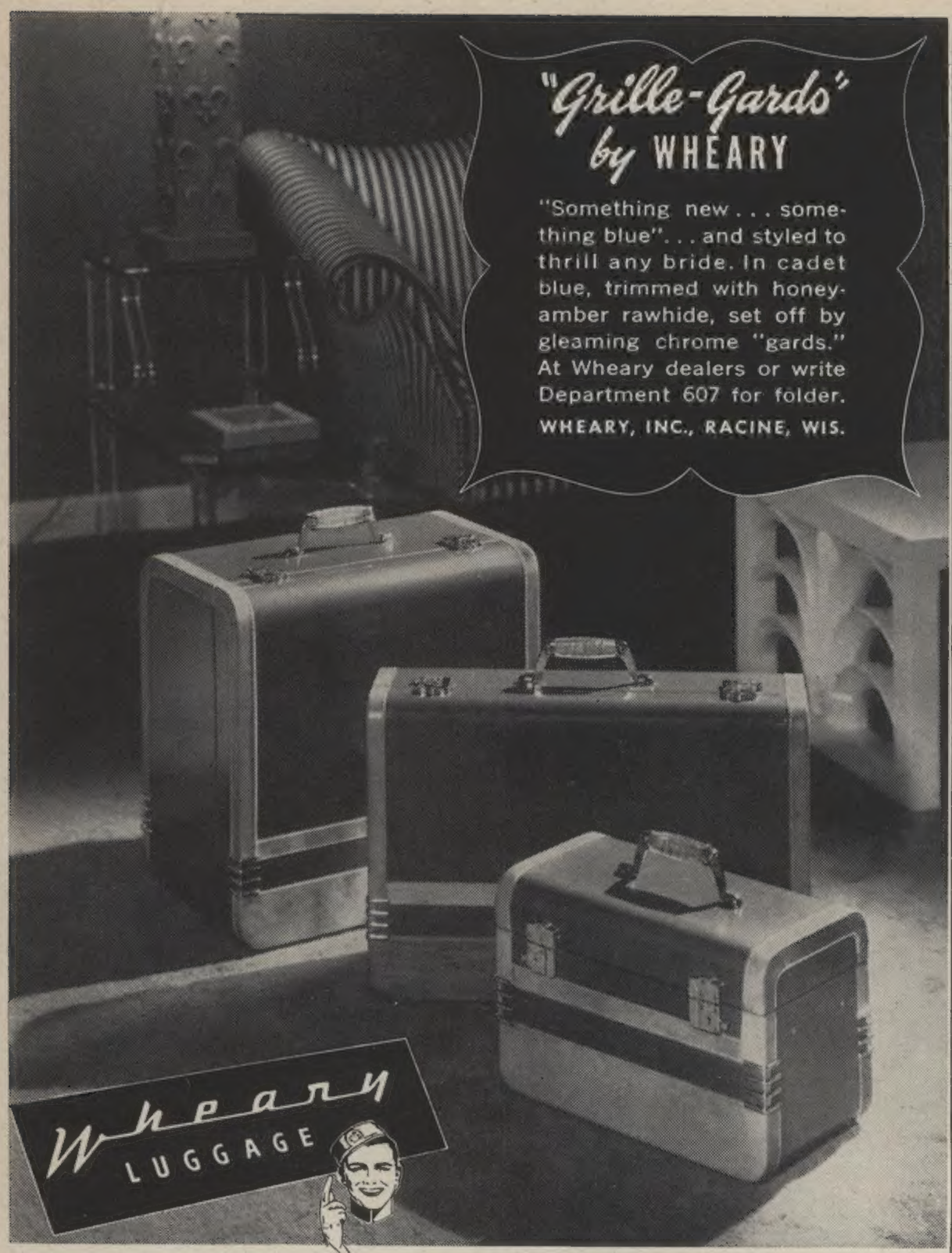


WHEARY — "THE NAME TO REMEMBER IN LUGGAGE"


# DIAGRAM OF SLACKS

(Page 90)

This strange diagram is the working plan (front view) of the trousers on page 90 which open out like this for ironing. The back belt buttons around in front; the front piece buttons onto the belt. The sides are caught by hooks to keep them properly in place. Made by Majestic in linen-y rayon in three lengths: shorts, the middle length photographed, and full-grown slacks.

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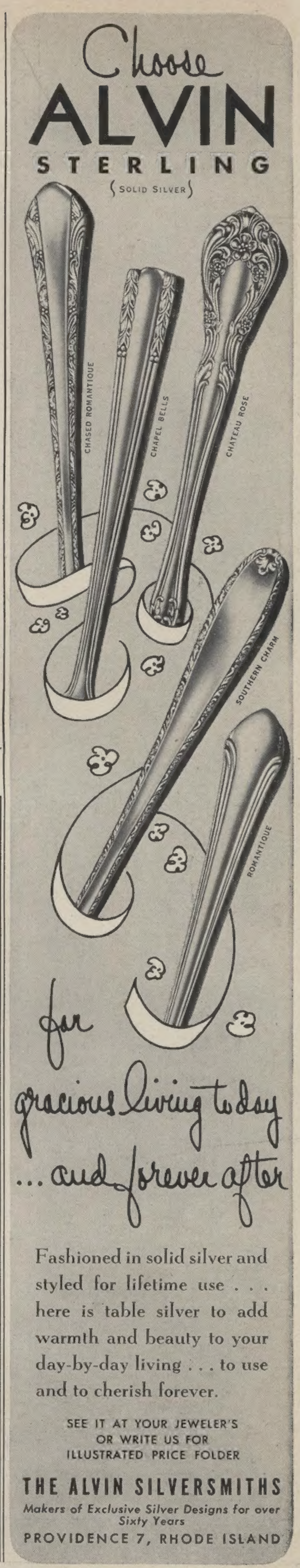



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